

EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

# VUEWEEKLY

## THE GREAT OUTDOORS

GO BACK TO NATURE  
WITH OUR SPECIAL  
SUPPLEMENT • 17

UNIVERSITY OF ALBERTA

MAY 1 - 2002

LIBRARY

## GOING INTO LABOUR

IT'S ALL WORK AND LOW PAY WHEN DAN RUBINSTEIN GOES UNDERCOVER  
AT NORTH AMERICA'S LARGEST BLUE-COLLAR TEMP AGENCY • 6

## OLD RELIABLE

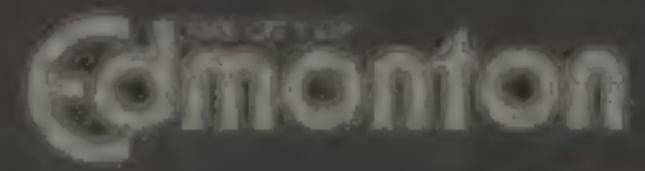
EDMONTON'S TRUSTWORTHIEST BAND  
HAS A STELLAR NEW DISC • 30

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**VUE**  
WEEKLY



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LABOUR



MAYWEEK

FESTIVAL

ARTS

April 26 to May 5  
[www.mayweek.ab.ca](http://www.mayweek.ab.ca)

# A Celebration of Labour & Art!

Sunday

Monday

Tuesday

Wednesday

Thursday

Friday

Saturday

All events are FREE unless otherwise indicated.

28 Day of Mourning  
2:00pm, City Hall

5 Trapper's  
"Celebration of Labour"  
Game, 1:30pm  
Telus Field, \$4

29 "Live Nude Girls Unite"  
Film, 7pm  
Metro Cinema  
Zeidler Hall,  
Citadel Theatre  
(9828-101A Ave)  
\$4/5 or \$6/7

30 Artist in the Workplace  
Edm. Symphony String Quartet  
11:30am - 12:30pm  
Miseracordia Hospital  
16940 - 87 Ave.

Stroll of Poets  
"Work Poetry & Social Activism"  
7pm - 9pm  
Backroom Vodka  
Bar 10324 - 82 Ave.

1 May Day March  
Meet at 5pm  
Tipton Park  
108 St./ 80 Ave.

May Day Street Party  
5pm - 10pm  
Gazebo Park

Labour Cabaret  
8:00pm - 11pm  
Strathcona Legion  
10416 - 81 Ave. \$3/5

2 "A Heaven on Earth"  
Film, 7pm  
Stanley A. Milner  
Library  
donation

3 Artist in the Workplace  
Maria Dunn  
12:00noon - 1pm  
Centre for Family  
Literacy  
11456 Jasper Ave.

Labour Night at the Improv  
Improv Theatre, 8pm  
Varscona Theatre  
10329 - 83 Ave., \$3/5

27 CUPE 474, 784,  
3197  
Open House  
4pm - 8:30pm  
10989 - 124 St.

CUPE 474, 784,  
3197  
Open House  
12noon - 4pm  
10989 - 124 St.

4 "Beloved Community"  
Theatre Event  
8pm  
CUPE Local 30  
10654 - 101 St.

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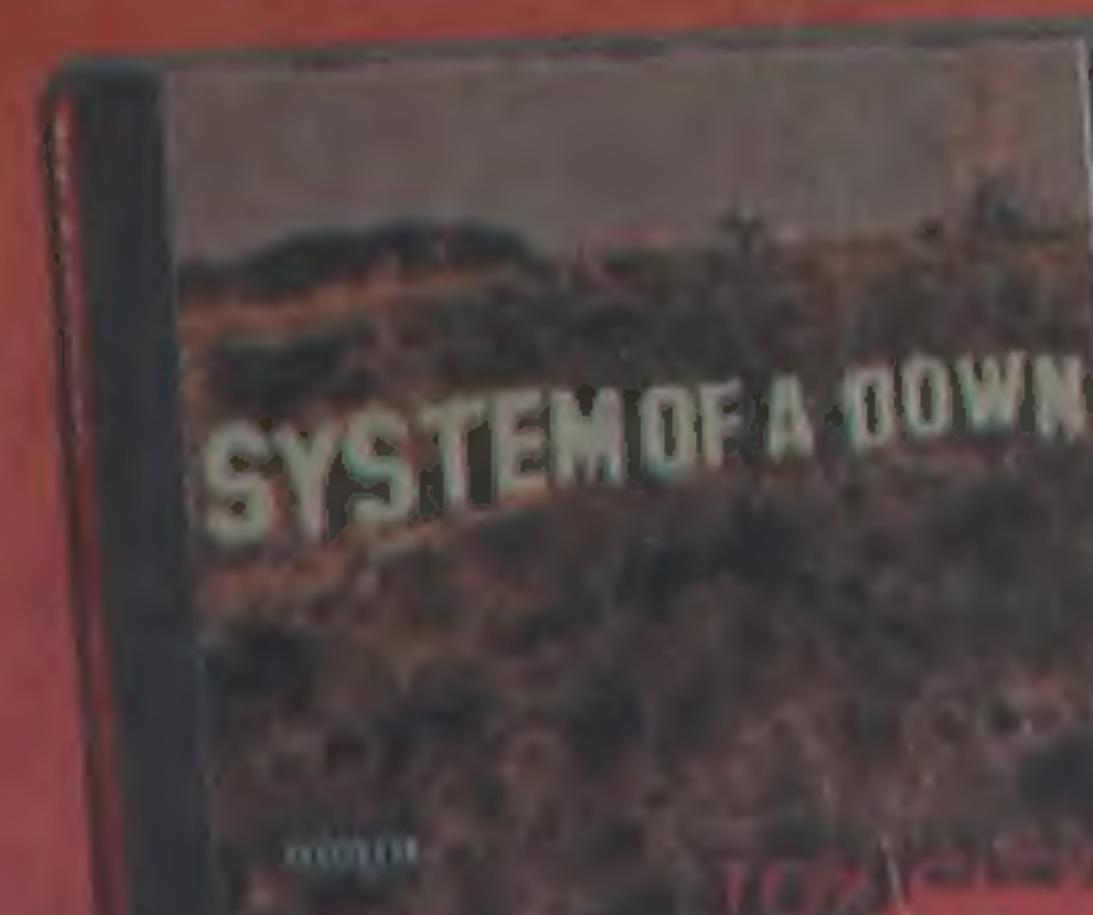


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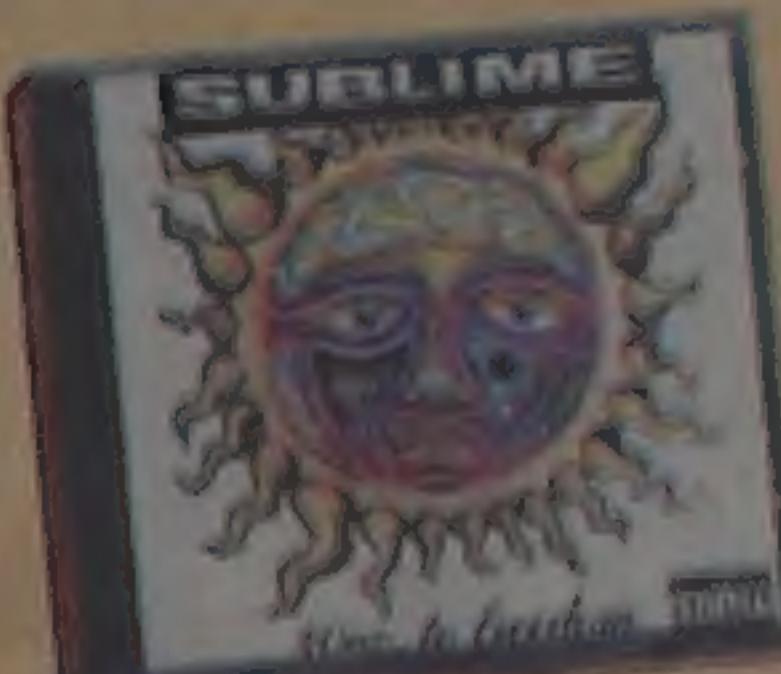
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JANN ARDEN  
Blood Red Cherry



BIG CHILL SOUNDTRACK  
Various Artists



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Pinkerton

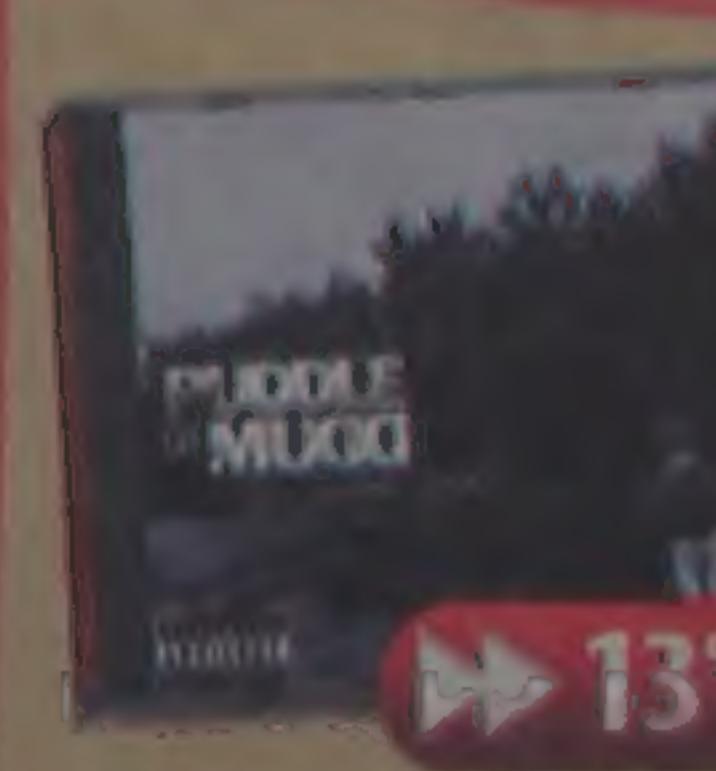
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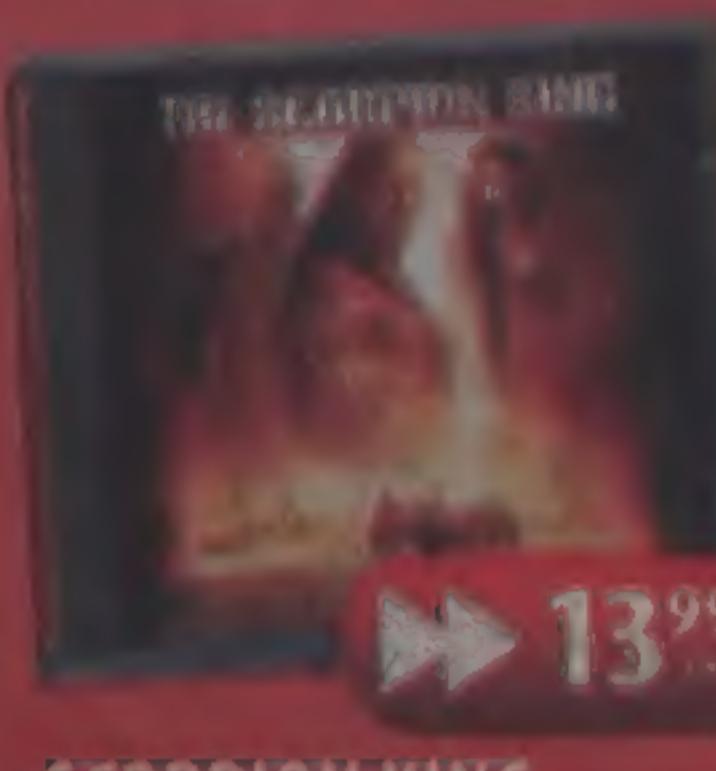
SHERYL CROW  
C'mon, C'mon



HOOBASTANK  
Hoobastank



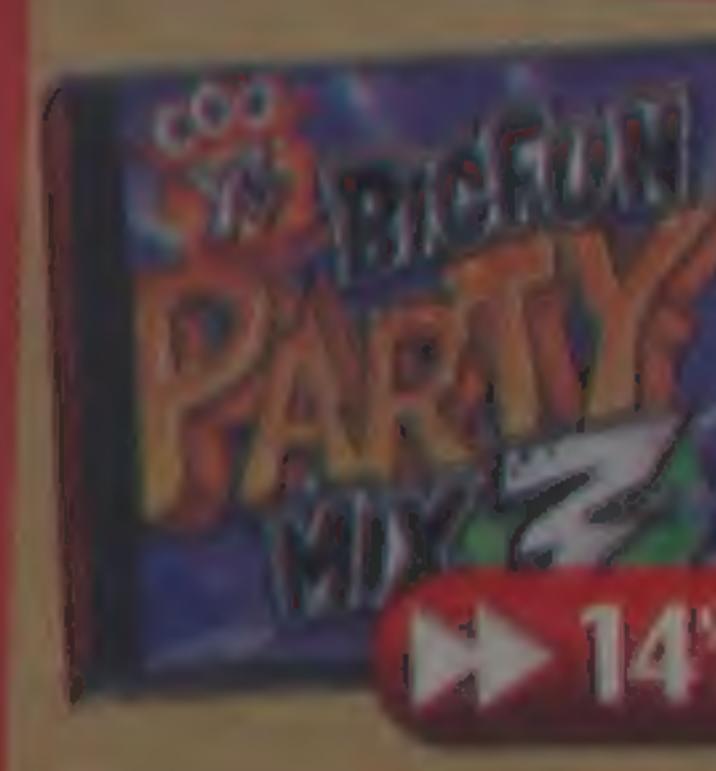
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## ON THE COVER:

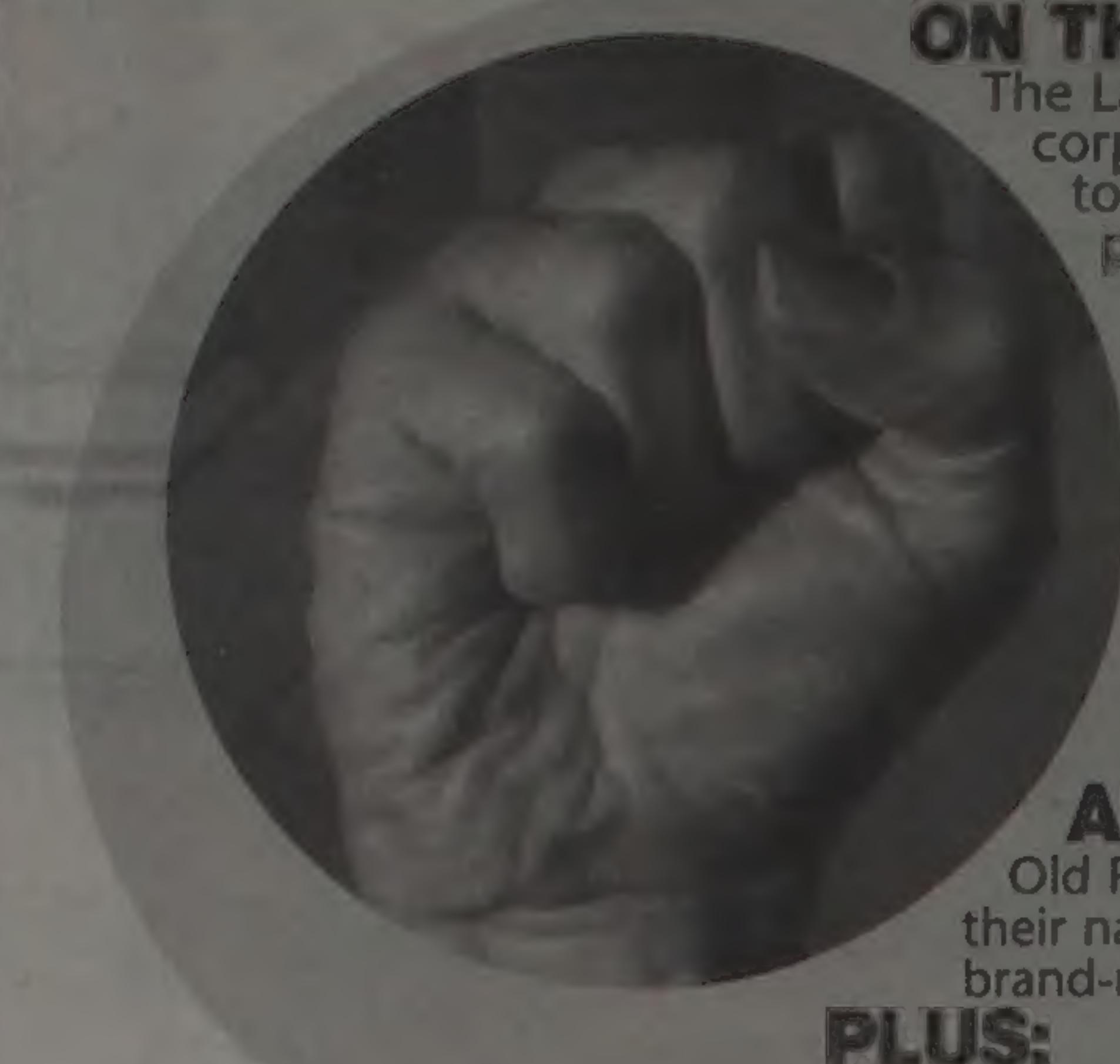
The Labour Ready corporation set out to apply fast-food principles to the temp business. Dan Rubinstein leads off our May Week coverage by going undercover as a McLabourer • 6-7

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Old Reliable justifies their name with brand-new disc • 30

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Jacques Rivette turns Triangle Man with *Va Savoir* • 43



## yourVUE

## Human error?

I wish I could share David Gaudry's sense of humour over Steven Sandor's trashing of the Human League's latest CD ["A be-League-red reader," *Your Vue*, April 18-24], but this is no laughing matter. I find it absolutely incredible that Mr. Sandor, only days after the meeting of *Guys Who Review CDs For Their Resale Value*, Local 666, where it was decided that we would unanimously love this CD in print, would have the gall to speak his own mind about it. I feel the need to warn Mr. Sandor of the jeopardy in which he places our entire profession, should his outspoken nature raise the ire of enough HMV managers through this fine city. Joking such as yours can and will not be tolerated, Mr. Sandor.

Furthermore, I would like to thank Mr. Gaudry for bringing this mat-

ter to our attention, and for keeping his spirits high in the face of such an incredible travesty. Your vigilance is as admirable as your patience. — CRAIG ELLIOTT (VIA E-MAIL)

I'm glad someone took issue with your review of the latest Human League disc and I'm glad you printed his letter ["A Be-League-red reader," *Your Vue*, April 18-24], but I think this brings up a broader point than the one review.

Give a Britney devotee the latest Slayer CD and he or she might say the disc is the worst crap they've ever heard and leave it at that. A true metal fan might be capable of much more insight on the same CD. I'm not into either artist, but which reviewer's opinion am I going to take more seriously? Give a Mozart lover the task of reviewing the newest Steve Earle disc and you might get 300 words on how sawing one's arm

off is more pleasurable and intelligent than listening to the CD in question.

In other words, if you want readers to think your reviews are credible, let the writers stick to territory they know. Instead of handing the Human League album to someone with such obvious hatred and ignorance of that style of music, the CD should have gone to someone who could have given an honest-to-God opinion of it. I know that's what I was hoping to read.

As well, I thought it was petty to include the "[sic]" errors in the above-mentioned letter. Trying to make the writer look like an idiot by purposefully leaving in the grammatical errors of his letter was juvenile on your part. I've never seen your chief competition do that, and not even *Ed* is that lame. — CHRISTOPHER NASH (VIA E-MAIL)

You're right. Pointing out all the grammatical errors in Mr. Gaudry's original letter with a series of "[sic]" notes was a petty thing to do. On the other hand, the sheer number of errors in his letter—many of them easily correctable with a simple go-around with the spell-checker—was (we

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felt) an indication of just how carelessly Mr. Gaudry had constructed his argument, and we decided, maybe a little immaturely, to let the errors stand. A more significant indication of Mr. Gaudry's carelessness, however, is his claim that Steven Sandor should not have been assigned the album since he obviously hates '80s bands—completely ignoring the fact that the very same week, he gave a rave five-star review to the latest release by *Echo and the Bunnymen*.

We should also point out that our writers (including Sandor) usually choose what they review—if anything, they tend to pick discs they're inclined to like, not hate. —Ed.

Vue Weekly welcomes reader response, both positive and negative. Send your opinion by mail (Vue Weekly, 10303-108 Street, Edmonton, AB, T5J 1L7), by fax ((780) 426-2889) or by e-mail (letters@vue.ab.ca). Preference is given to feedback about articles in Vue Weekly; we reserve the right to edit letters for length and clarity. Please include a daytime telephone number.

a "my first pub" reader

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For more information on the symposium, or to register, log on to our web site: [www.johnhumphreycentre.org](http://www.johnhumphreycentre.org) or call Julie at (780) 453-2638

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# VUE WEEKLY

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# Working stiffed?

How fairly do temp agencies like Labour Ready treat manual labourers?

BY DAN RUBINSTEIN

It's three o'clock on a Friday afternoon in the southside Labour Ready office when the phone rings, piercing the numbing chatter of daytime talk TV. There's a job. Two workers for a warehouse in the west end. One of the half dozen jeans- and coverall-clad men in the room stands and stretches. He's been here since 5:30 a.m. waiting for an assignment from Labour Ready, a temp agency that specializes in "Work Today, Paid Today" manual labour. But his name is third on the first-come, first-served list. He might not get any work today, yet he won't give up. "I gotta be dedicated," he sighs. "I'm next."

Labour Ready was started in the late 1980s by Glenn Welstad, who was running a burger joint in Spokane, Washington and figured he could take the just-in-time, assembly line philosophy of the fast food business in a new direction. He opened the first Labour Ready hiring hall in a small city called Kent just south of Seattle in 1989; he signed up a roster of workers, put them through safety training and waited for calls from companies needing a pair of hands or a strong back on short notice.

Welstad knew that businesses often required extra bodies for only a few hours or a few days and could cut costs by not hiring full-time employees with benefits and union wages. He reckoned he could make money by providing an inventory of workers ready and willing to work for a bare-bones paycheque, usually just above or at minimum wage.

Over the last 13 years, Labour Ready has prospered by supplying men and women—about 700,000 of them a year—to collect scraps at construction sites, unload tractor-trailers and shovel snow. In 1999, *Fortune* magazine called it the seventh-fastest-growing company in the United States.

According to an exposé headlined "Street Corner, Incorporated" in the March/April issue of *Mother Jones*, which repeats Welstad's vow to create "the McDonald's of the temp industry," annual revenues total \$1 billion American.

But the *Mother Jones* article also reports a litany of troubling facts: 10,000 Labour Ready workers are

injured on the job every year; more than 20 states are investigating the company and issuing fines for short-changing government workers' compensation insurance funds and undercutting minimum wages; and, perhaps most disconcerting of all,

Labour Ready makes its profit by paying workers roughly half of what the company is paid by clients.

## O Mother where art thou?

Labour Ready expanded into Canada in 1994 and now has 31 locations north of the border, 21 in Ontario and the rest in the west. Two are in Edmonton: one at 99 St



## A temping offer

Vue Weekly spends a tedious day working undercover for Labour Ready

Wearing a pair of ripped-up hiking boots, scruffy jeans and a flannel shirt—standard office attire at Vue Weekly—I make it to the Labour Ready office at 5:40 a.m. on a Wednesday in late March. The doors have only been open for 10 minutes, but a dozen names are already ahead of mine on the sign-up list. A hour later, there are 20 men in the room discussing various bouncers at Blues on Whyte and watching the same items over and over again on the A-Channel's breakfast show. An hour after that, I'm sitting in a fellow temp's truck and we're on our way to an east Edmonton factory for a day's work.

My Labour Ready colleague Tom (not his real name) says he's done Labour Ready temp work intermit-

tently for years. Some days are great: you get paid for at least four hours no matter how quickly the job finishes, and he's had several windfall gigs like that. But sometimes you're stuck doing strenuous or tedious work for eight bucks an hour for eight hours...

Today, at a warehouse/factory where a polite manager shows us around, Tom and I are positioned at opposite ends of a conveyor belt. Between us is a machine that glues laminate onto 12-foot-long by four-foot-wide sheets of half-inch-thick drywall. They're used in homes and residential trailers like those found in oilands work camps outside Fort McMurray. But the province's construction boom, the reason why this factory and many temp agencies are so busy, is the last thing on my mind.

My lifting partner for the day Jim (not his real name) instructs me on the fine art of swinging these heavy, bulky panels onto the belt. He's only been here for a month and he's only 17, but Jim knows how to synchronize our efforts at opposite ends of

the panel to minimize our exertion. We do about 125 sheets in the first hour and are already watching the clock and obsessing about our half-hour lunch break at noon.

Whenever our pile of panels is almost exhausted, a guy in a forklift drops another heap into position. Whenever the machine has to be adjusted or reloaded, we're expected to grab a broom and sweep. Whenever a batch of drywall is finished, we're supposed to go to the other end of the line and help with the unloading. Tom and I exchange jokes and weary looks when I'm over there. He bought some beef jerky from a guy selling it in the lunchroom. "I just ate an hour's pay in 15 minutes," he says.

Although it's loud in the factory, Jim and I talk while we work. He's finishing high school by correspondence and wants to join the army like several of his friends. He takes two buses to get here and wakes up at 5 a.m. every morning. He earns \$8.50 an hour and gets a 25-cent raise every three months. During a brief

and 108 Ave in the inner city and the other on 102 St in the industrial area south of Whyte Ave and east of the tracks. Thirty-five depots in the United Kingdom and another four in Puerto Rico give the company approximately 800 offices worldwide. While the lawsuits the company is plagued with in the U.S. seem to be a strictly American phenomenon, and acknowledging that there are similar manual labour temp agencies in Edmonton, *Vue Weekly's* curiosity was piqued by the *Mother Jones* article and decided to investigate the company's local operations.

I went to the southside Labour Ready a month ago and signed up to become a temp worker. (A week later I spent a day working the line in a factory—see sidebar.) As long as you have a piece of photo ID and a SIN, you just have to pass a safety orientation and you're good to go. (Neglecting to sign the confidentiality agreement is also important if you're a journalist.) Sitting on a plastic patio chair among half a dozen men drinking free coffee while waiting for their job assignments, I watched a 30-minute safety video. When the narrator talked about the company's strict drug and alcohol policies, one of the regulars chimed in from behind his sunglasses with an unsolicited story about getting caught smoking a joint on the job. "Temporary labour," he muttered. "It's more like temporarily sober."

Even though I was only half paying attention to the video and don't have much manual labour experience, I got 22 out of 24 in the subsequent multiple choice quiz. (Who's responsible for bringing safety equipment to a job site? "Your mother" was one of the possible answers.) The second video was on WHIMS, Workplace Hazardous Materials Information Sys-

SEE PAGE 9

lull, Jim dashes outside. It's one of the first warm days of spring. "You go outside for two seconds and come back in here and everything is dead," he says. "Man, I thought a fucking bird was going to come sing to me."

After lunch, time really drags. The work is steady, with periods of frenetic lifting and sweating breaking the monotony. Eventually, finally, the clock nears 4 p.m. Tom and I are asked if we'd like to come back tomorrow. We're both noncommittal. I don't get a chance to say goodbye to Jim before we leave. One of his tasks today is washing out a tub that collects glue at the bottom of the machine. The last time I see him he's walking away with the tub slung over his shoulder.

Tom and I drive back to the Labour Ready office. Within five minutes, I'm given a cheque for \$66.56—\$53.17 once deductions are taken off. Four dollars have been subtracted for transportation (i.e., a ride in Tom's truck). That's okay. They seem to have forgotten to deduct \$2 for the work gloves they gave me. —DAN RUBINSTEIN

your guide to what's really going on

## VUE NEWS

## LABOUR

## A ten-day work week?

EDMONTON—Ask the average middle-aged lefty what a "protest song" sounds like and chances are decent they'll picture a folk singer strumming away on an acoustic guitar. An image of Bob Dylan may be the first to come to mind. But remember: we're living in a post-9/11 world. A world in which counterculture icon Neil Young has forsaken his Vietnam-era lament "Ohio" for the anti-terrorism anthem "Let's Roll"—"Let's roll for freedom/Let's roll for love/Going after Satan on the wings of a dove." Like it or not, protest music is as changed as the political landscape.

To wit, the street party at the end of this year's annual May Day parade. You won't hear any folkies covering "Give Peace a Chance" on the Gazebo Park stage. Instead, the musical entertainment will be provided by some of Edmonton's top DJs. And according to the event's organizer, Michel Morin, a.k.a. Sneak Thief, there's a message lurking in the beats.

"It's interesting that a type of music with very few vocals or words can be as political as it is," says Morin, 26, who's been doing live electro music performances under the Sneak Thief moniker for the last five years and runs Gingerbread House Records (in addition to working towards a master's in philosophy at U of A and running his own web design company). "People around my age, plus or minus 10 years, are tired of words," he continues. "People every day encounter manipulation and attempts to program them: media, news, television, advertising. People are weary. They're aware they're being marketed to and people are trying to shove words and images down their throats. The nice thing about music that has no words is that it lets people do their own thinking and come up with their own words." Besides, he adds, it's perfectly conducive to the creative physical expression of dance in a society in which we're frequently told how not to use our bodies.

This is the third straight year Morin has helped plan the free Gazebo Park gathering, which is part of the much larger May Week Labour Arts Festival and epitomizes the labour movement's attempt to reach out to a younger generation and embrace new ideas. "People are always thinking those damn Teamsters," he says, "and I think there's room for a lot of education. Out of all the provinces, Alberta needs to have a lot more awareness drawn to labour rights. A lot of younger people here don't even realize they have labour rights."

What Morin strives to do, then, is draw people in with the music; other performers include John Rolodex, who recently signed a deal to record some of his drum 'n' bass productions on a



respected British label. Once kids are in the park, Morin figures they'll start asking what the party's all about. Moreover, since most of the DJs playing aren't "left-minded," as he puts it, they'll be learning about the labour and social justice movements too. "I feel like a little mastermind," he quips, noting that the Edmonton District Labour Council insisted the DJs get paid for playing even though they were willing to donate their time.

"I think my basic goal is to let people know that social activism is something good," Morin says, "something that can be positive and involve music and dance. Arts are inherently political. If you look at what happens when a dictatorship takes over, the people who are imprisoned or censored are artists, whether they're poets, musicians, painters or writers. Arts often represent a voice of dissent, a call for change."

And that's precisely why the May Week Labour Arts Festival exists in the first place. A diverse smorgasbord of events, the schedule includes a screening of an award-winning documentary called *Live Nude Girls Unite!* (about strippers in San Francisco who organized a union); a night of "work and social activism" poetry; a night of labour-themed improv at the Varscona Theatre; even a "celebration of labour" family afternoon at an Edmonton Trappers game (and stop your snickering about that episode of *The Simpsons* in which a Communist Party rep is inappropriately booked to deliver a speech on "Tomato Giveaway Day" at a Springfield Isotopes game).

"Artists are all dreamers," says Mark Kozub, who'll be hosting the poetry night on April 30. "Dreamers and idealists. When we look at the world as our little utopia, we look at it as if we'd be paid according to what our abilities are. That fuels a little bit of frustration." And that frustration fuels poems that Kozub describes as politically aware, politically motivated rants—"but rants with entertainment value," he says.

"We're trying to make it a more

well-rounded festival," explains Tamarra Stabb, this year's overall coordinator. That means events to get youth involved, like the street party from five to 10 p.m. on May 1. ("Youth are the workers of tomorrow," she says. "They're not all going to be doctors and lawyers.") But it also means, more generally, trying to reach beyond people already involved in the labour movement using the fundamental appeal of the arts. "If you think about it," says Stabb, "a lot of art reflects on social issues. It's about challenging the system, provoking action and provoking thought."

The festival runs from April 26 to May 5. For more information and a complete schedule, go to [www.may-week.ab.ca](http://www.may-week.ab.ca). —DAN RUBINSTEIN

## ENVIRONMENT

## North to Alaska

WASHINGTON—Despite a strong rejection from the majority Democrat-held Senate, the Republicans are still vowing to open the Alaska Wildlife Refuge to oil drilling.

Part of President George Bush's controversial energy plan involves drilling in the reserve, even though it lies in an environmentally-sensitive caribou migration route and would also have an impact on wildlife and ecology in the neighbouring Yukon.

The Senate voted 54-46 against the drilling plan, following a Democrat filibuster. Before leaving office, outgoing president Bill Clinton urged fellow Democrats in Washington to block Bush's plans of drilling in Alaska. The Republicans needed a 60 per cent majority vote to break the filibuster—being 14 votes short means that it's unlikely that this current Senate will be able to ever get the bill past the Democrats, so the Republicans will likely press the 2002 Senate election races in hopes to upend some anti-drilling politicians.

"At a time when oil and gas prices are rising, the Senate today missed an

opportunity to lead America to greater energy independence," White House press secretary Ari Fleischer told Associated Press.

But Democrats shouldn't be smug—the House of Representatives has already approved two parts of the Alaska drilling plan, so there will be some conflicts that will need to be resolved in the new wording of the Energy Bill.

"Development [of the refuge] would irreversibly damage this natural resource," said Connecticut senator (and former vice-presidential candidate) Joe Lieberman, leader of the Democrat filibuster. According to Lieberman, the Republicans are using smoke and mirrors in their claim that drilling the reserve will have a positive impact at prices at the pumps, because it will be years before any oil is taken from Alaska even if the plan is passed. As well, there are Democratic claims that the Republicans are using 9/11 fears to push forward a plan that was hatched long before the attacks.

A Democrat study shows that if the refuge is drilled, America will then produce three per cent of the world's refined oil. But America currently uses 25 per cent of the global supply, so the Republican claims of "energy independence" can only be achieved through research into alternative fuel sources. —STEVEN SANDOR

## A yard habit to break

EDMONTON—Environmentalist author Carole Rubin is fighting her own war on drugs.

Rubin wrote a book called *How to Get Your Lawn Off Grass*, which is billed as "the only North America-wide guide on how to convert your yard from a water-sucking source of pollution runoff to a flourishing, productive showcase of natural vegetation." She'll be speaking at an "Alternatives to Pesticides" presentation in the Milner Library theatre on Tuesday, April 30 at 7 p.m. For more info, call 988-2713. —DAN RUBINSTEIN

## VUEpoint

By STEVEN SANDOR

## The irate nations of Europe

Since the collapse of the Soviet Union, not to mention the serious social and economic problems Russia has faced since then, it's easy to worry about America being unrivalled as the world's sole superpower.

But as the united Europe continues to gain strength, its leaders are becoming less and less afraid to challenge U.S. foreign policy. And even though western Europe still depends heavily on America for military support, the EU is gaining enough economic clout to no longer worry about what Mr. Bush thinks about its foreign policy judgments.

Because Europe represents such a lucrative market for America's corporate interests, the EU could become a real thorn in the side for the Bush regime—and all other American leaders who try to harmonize U.S. domestic policy with its foreign policy (as Bush has done by loosely linking his Kyoto, energy and Middle East policies).

The EU has some hurdles left to vault. Even though the euro has stabilized and gained strength since national currencies were phased out amongst the continental EU members earlier this year, it is still undermined by the United Kingdom's refusal to jettison the pound. The strength of the pound and Britain's inflation have impeded the euro's growth. But it's only a matter of time before British PM Tony Blair signs on, and then America will be faced with a global currency as widely traded as the Yankee buck.

Sure, there has been sweeping sympathy for America since 9/11, but European leaders refused at the Barcelona summit to give a confidence vote to America in its quest for global support for future military action in Iraq. While Colin Powell pussyfooted in Israel with a vague American policy about a Palestinian homeland while still trying to appease Israel with a brave anti-terrorism front, European envoys angered Israel only days before by demanding an unconditional end to the Arafat siege and calling for an independent Palestine. In fact, European officials were unafraid to openly chastise Israel—something the U.S. has been loath to do.

But the biggest rift—and the one that could be the most damaging to Bush—is the EU's bitterness over America (and, unfortunately, what looks like Canada too) bailing out of Kyoto. In March, the EU's current 15 member nations all agreed to ratify Kyoto despite the U.S. pull-out. While America talks oil, Europe talks about alternative fuel sources. And as the EU continues to add nations to its roster, especially former Warsaw Pact countries, it will continue to gain strength... and buying power. Which is the kind of power that can hurt America the most. ☀

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truth and  
opinion  
about  
gay life

BY RICHARD BURNETT

## ¡Cuba libre!

I heeded my father's words of caution about Cuban hustlers—albeit briefly—when I travelled to Cuba for 11 scandalous days earlier this month. "Be careful, sonny boy," said Dad, who last went to Cuba before the fall of the Soviet empire, "because they'll roll you over. Better yet, don't have sex for a week."

Well, on my first day in Cuba—where sex is celebrated and Cubans

are determined to have lots of it—my travel partner in crime Vinnie and I wandered throughout La Habana Vieja, pulling up barstools to enjoy daiquiris, Cuba Libres and local beers in nearly every bar in the old quarter before I finally returned to our hotel at some ungodly hour with Jordani, a cute 20-year-old hustler. By that time, Dad's advice was the furthest thing from my mind and the sleazebag hotel security guard on duty wouldn't let Jordani in until I forked over \$10 (U.S.), which bought us 30 minutes. When the sleazebag knocked on my door 25 minutes later, Jordani and I balked until we were warned the cops were on their way up.

Then Jordani asked me if the \$11 (U.S.) I gave him was all I had. (It was.) So I gave the poor boy my boxer briefs, a brand-new black T-shirt I'd bought at the Gap, plus two packs of Canadian cigarettes. "See you tomorrow?" Jordani asked. And I would, at Arcada, a bustling hustler bar two blocks from the Yara cinema in the Vedado district, Havana's night-

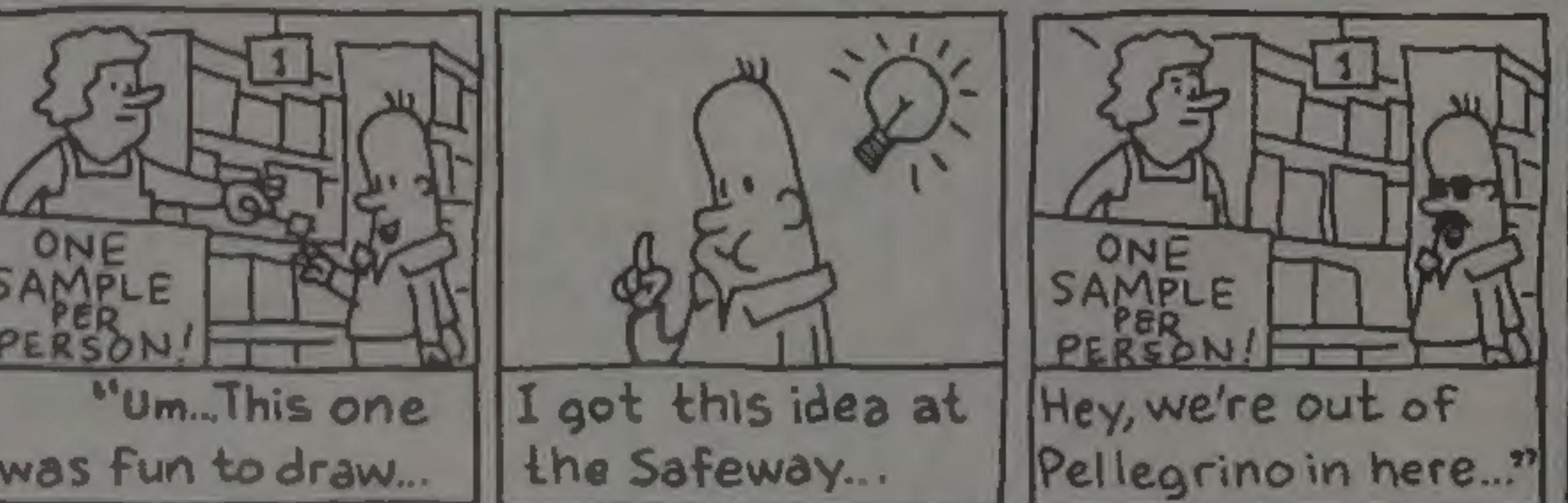
time rendezvous point for gay men made famous in Tomás Gutiérrez Alea's classic 1993 film *Strawberry and Chocolate*. Alea's film, of course, ignited Cuba's nascent gay liberation movement after decades of persecution: throughout the 1960s and '70s, Cuban authorities sent homos to work camps and in the '80s quarantined people with AIDS. Today, Cubans mainly turn a blind eye to gay life.

Vinnie (Vicente, as he was known south of the border) and I returned to Arcada with our friends David and Alex, a twentysomething couple from Santiago de Cuba with whom we hung out for three days. They too were visiting Havana—a UNESCO World Heritage site—for the first time. We learnt much about Cuba and Fidel—that's why every Cuban I spoke with calls Castro—from David and Alex, a doctor and dentist who each earn \$432 (U.S.) per year. And while we couldn't help but marvel at the faded glory of Old Havana, I realize locals are sick of the stench of

SEE PAGE 11

TOM the DANCING BUG'S EDITED BY RUBEN BOLLING  
SUPER-FUN-PAK COMIX

## SMITTY: THE DVD COMMENTARY EDITION



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## RUMEYE THE SAILORMAN



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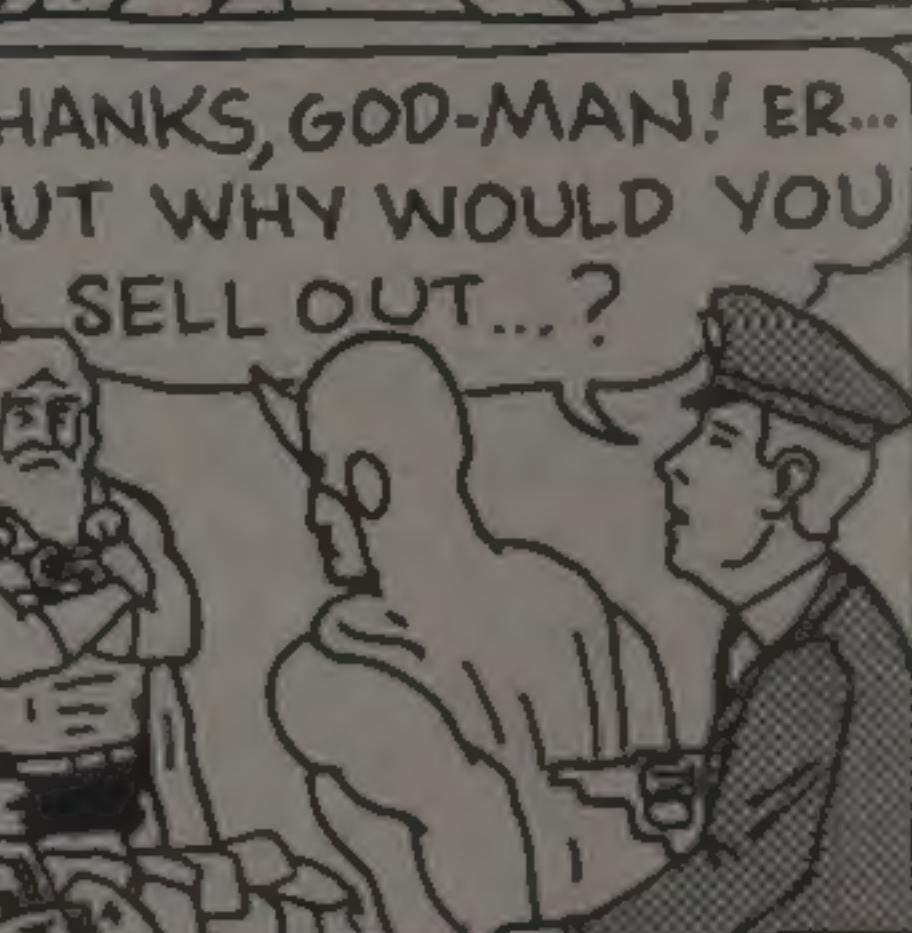
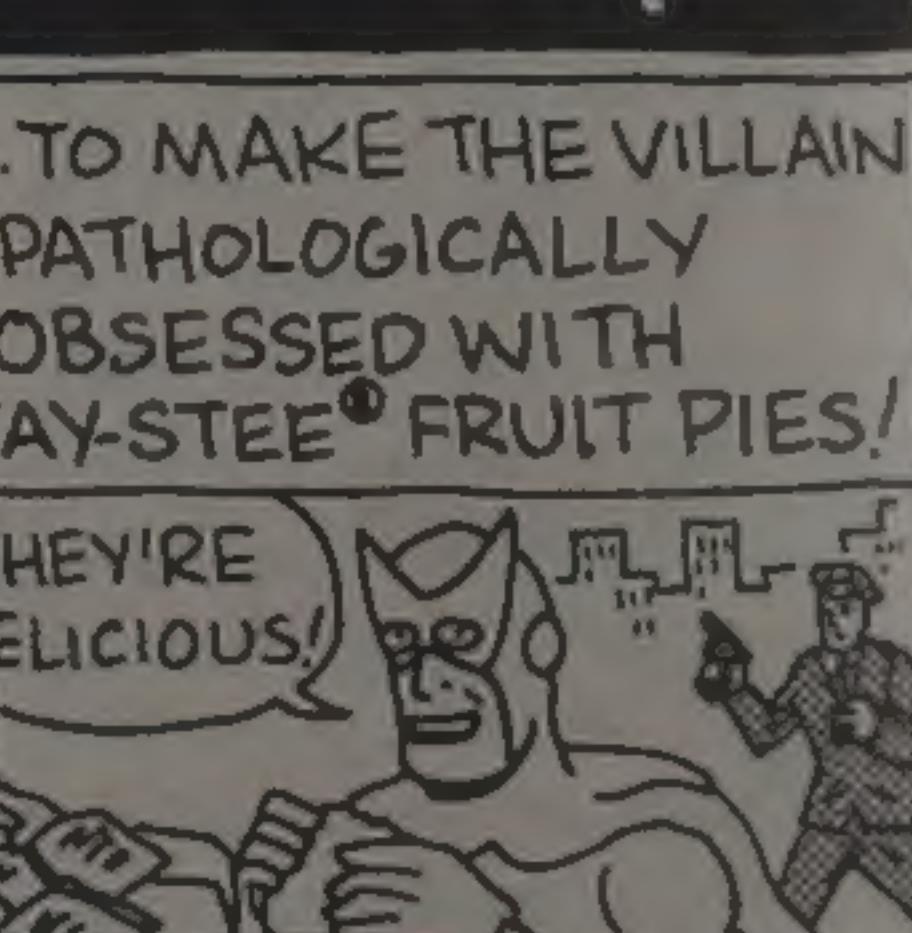
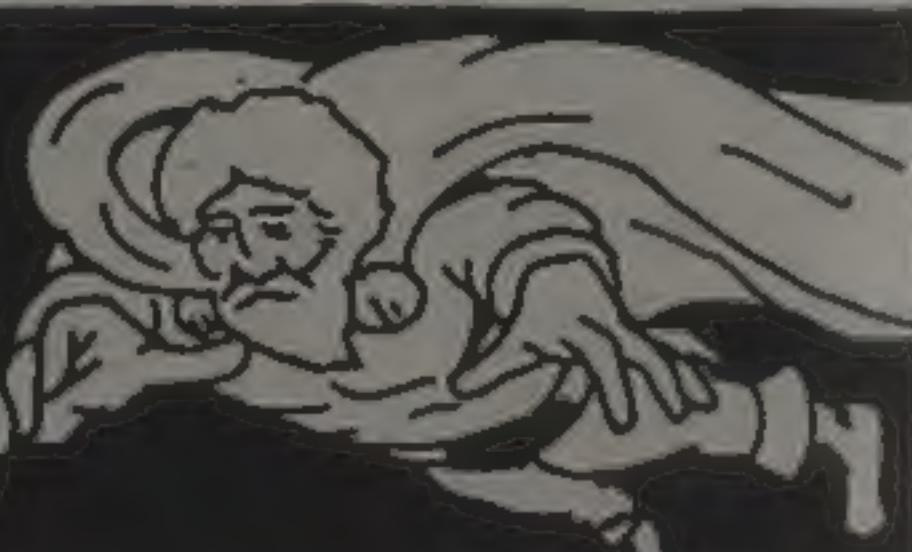
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# MEDIA JUNGLE

insight into  
the hype  
machine

By DAN RUBINSTEIN

## Gear admirals

In a dark Detroit alleyway on a summer night in 1969, pizzeria owner Richard Davis was attacked and shot on his way to a delivery. Davis was packing heat and fired back, injuring two of his three assailants. A couple of weeks later, however, when Davis was away from his business recovering, somebody burned it to the ground.

These events inspired Davis to develop a flexible, concealable ballistic nylon panel modeled after the flak jackets American soldiers wore in Korea and Vietnam. Davis wanted to sell this bulletproof vest to police officers, so he conducted live demonstrations with shooters blast-

ing rounds at his armour-clad body to prove that the invention worked.

Thirty-three years later, Davis's modest entrepreneurial venture has become a multinational corporation. Michigan-based Second Chance, whose products were on display at a recent police tactical unit trade show in Edmonton, is the world's largest manufacturer of soft concealable body armour. "We're the leaders in the industry," says Greg Smith, a Second Chance spokesperson who works for a PR outfit called the Intelligence Agency, "and, quite frankly, everybody is following us."

Curious about this industry—about companies like Simu-nition ([www.simunition.com](http://www.simunition.com)) and Defense Technology/Federal Laboratories ([www.defense-technology.com](http://www.defense-technology.com)) that make and market everything from riot batons to specialized tear gas canisters—I asked Smith a few questions. Second Chance sells its wares through a network of law enforcement product dealers, he says. Trade shows, like the one that took

place in a downtown hotel here in early April, are a big part of the strategy. And with a "heightened awareness" about security these days, Smith says Second Chance's sales are swelling in Canada, the U.S. and just about everywhere. "The world has changed," he says. "We've seen a surge in phone calls and

a second chance. "Great name for a church, huh?" Smith laughs. "We've had some people confuse us with a liturgical organization." But the images of baton-wielding, stern-faced riot officers in Second Chance's promotional brochures and catalogues quickly indicate exactly what kind of business they're in.

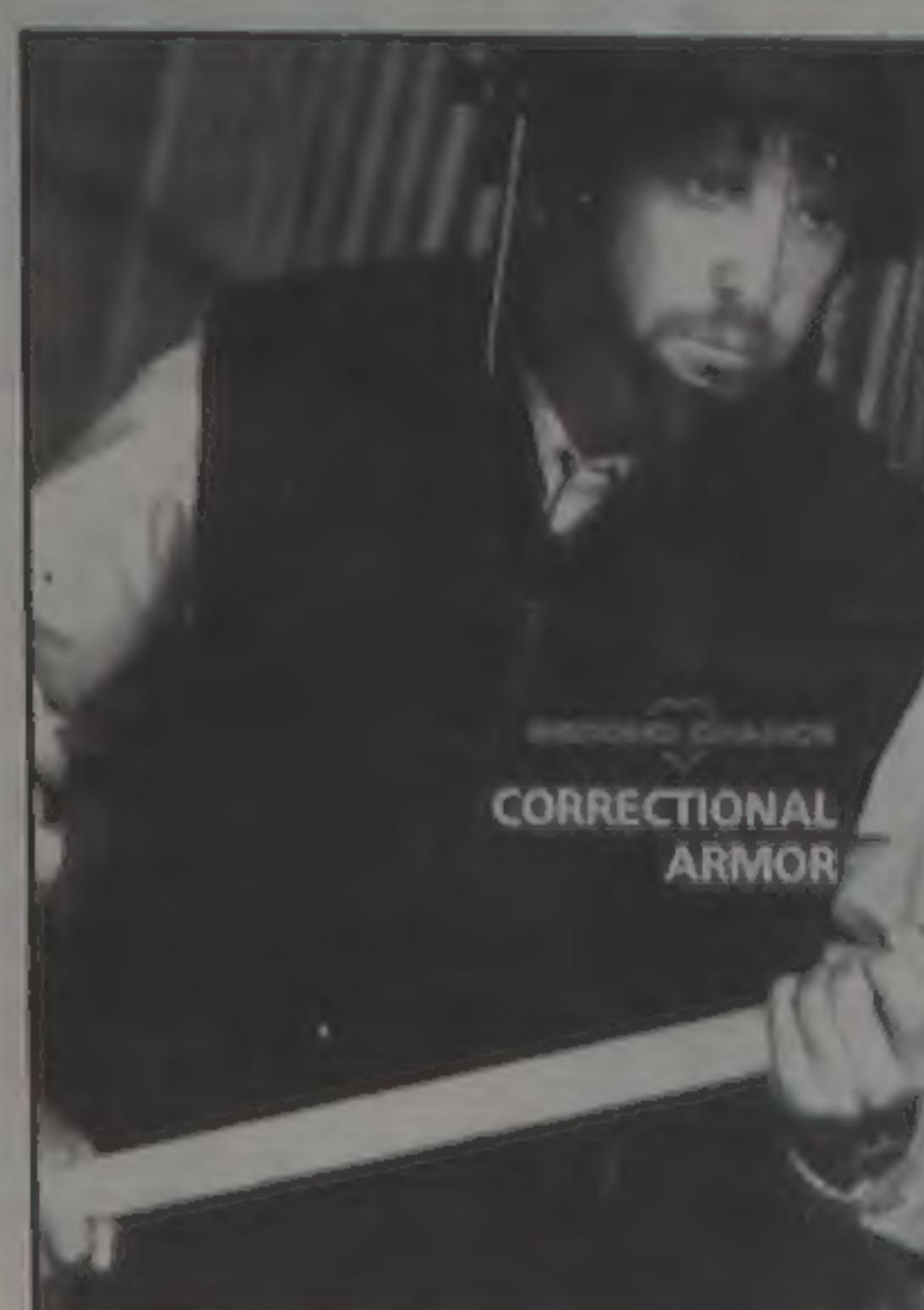
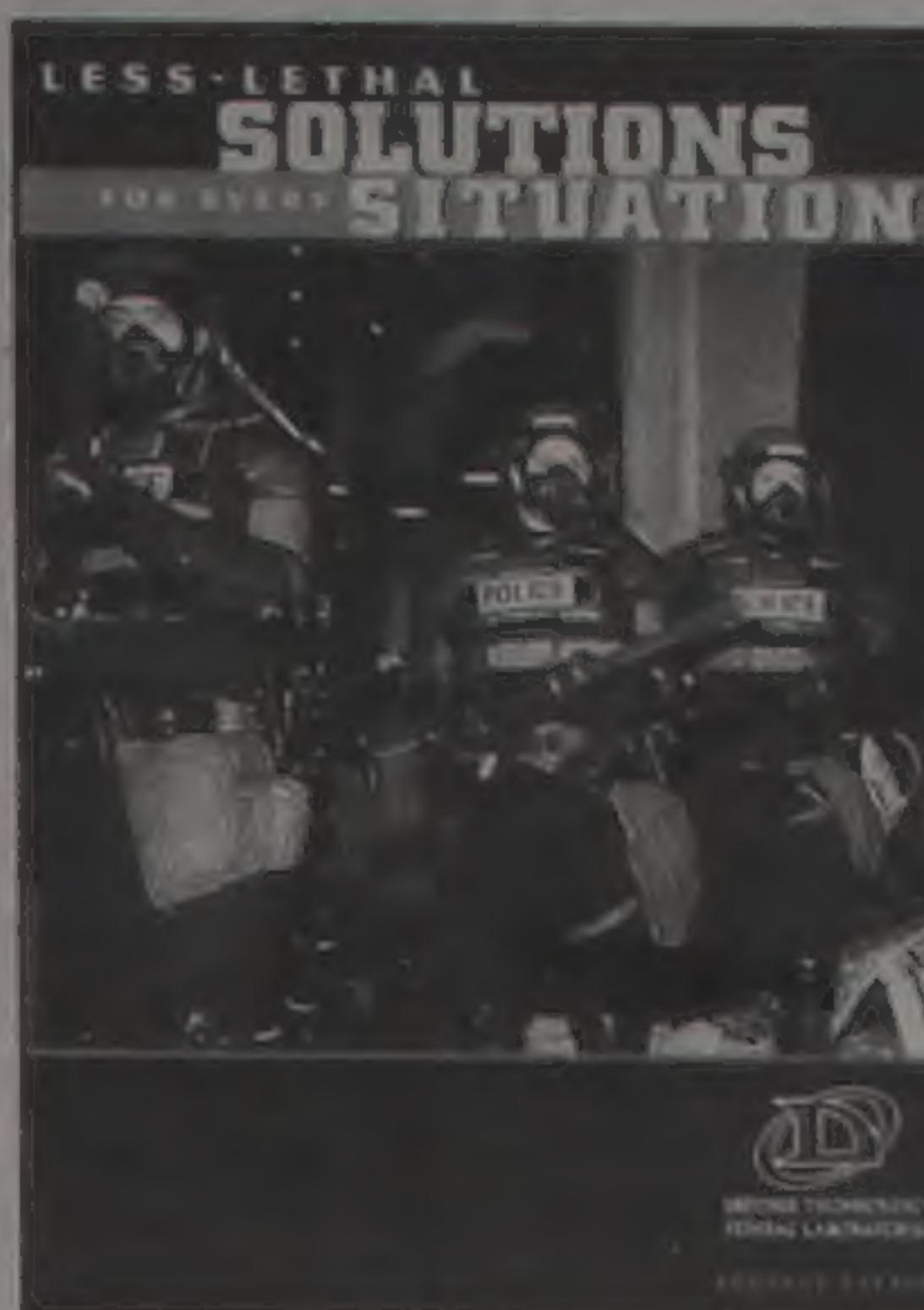
While Second Chance doesn't appear to use action shots of actual riots being quelled in its literature—if such a word can be used to describe close-up pics comparing the merits of various debilitating foams and fogs—other operations do. Defense Technology/Federal Laboratories, two recently merged companies, uses pictures from the WTO protests in Seattle in its cam-

pling. The cover of one catalog, under a banner that reads "Less-Lethal Solutions for Every Situation," is a picture of three heavily-armoured riot cops standing in front of a Starbucks outlet. Inside the booklet, in addition to a similar photo snapped in front of Nike Town, is a shot of heavily-shielded police line

clashing with demonstrators in what looks like Mexico or some other foreign country. (They're pretty much the only non-white officers in the dozen ad pamphlets I saw. Most of the models, other than one blonde woman and one black man, are white guys with conspicuous wedding rings, unless they're wearing heavy-duty black gloves.)

When I phoned Defense Technology/Federal Laboratories in Wyoming, the marketing director—the only person who could talk to reporters—was out at lunch. An hour later he was on a conference call. Then he was gone for the day. So I asked Smith if the worldwide wave of social justice protests has affected Second Chance's business and the industry overall. "I wouldn't attribute anything directly to that," he says, "but I've noticed we have been busier. There's just a heightened awareness in security and that's led to significant growth."

Because Second Chance is a private company, Smith wouldn't give me any sales stats. But police forces and government agencies around the continent are devoting bigger budgets to this type of gear. And when police stock up on high-tech batons and this season's stylish new multi-coloured smoke grenades in preparation for a protest in Kananaskis, or anywhere, the cash registers are ringing. The G8 and WTO are stimulating the economy. ☀



I assume every manufacturer has."

I asked Smith about how Second Chance markets its products, many of which are adorned with the company's heart logo. The name and the logo were selected right when the company was formed in the early 1970s, he says, because the armour literally gives officers

when workers leave at the end of the day, what they do with their money and time is their business. "When they walk out the door," Gasten says, "they're no longer our employees."

## The Grimaldi reaper

The fact that Labour Ready assumes little responsibility over its workers' lives or well-being angers the labour movement. "I guess this is the epitome of the capitalist society that we all think is so wonderful," says Alex Grimaldi, president of the Edmonton and District Labour Council. "Everybody is making a profit and that's a good thing. It doesn't matter what happens to human life, to the fabric of our society, to families. We don't see that all this stuff is related, although I'm not blaming this particular outfit for it. But why are people getting paid eight dollars an hour in this province working in a factory that's making a healthy profit?"

"The problem is greed," Grimaldi continues. "We've lost that sense of a healthy community. It's all about the bottom line. We're back to the practices of master and serf. The master is making all the money and he doles it out to the serfs."

Les Steel, president of the Alberta Federation of Labour, is equally blunt. "To me," he says, "they're exploiting people who are having a tough time right now, people who are willing to do anything to get some money. A lot of people are coming to this province thinking there are jobs. But a lot of the jobs require skills and people get sucked in by these temp labour services. A lot of the people have alcohol and drug problems and it's a vicious cycle. I think it's big-time exploitation of workers and the economy."

Barbara McKinley, whose company The Workers' Advocate helps people slosh through Workers' Compensation Board claims and appeals, says in general people who

work for temp agencies tend to encounter more dangerous job conditions. She knows of several workers who've been told to remove asbestos from buildings without proper safety equipment. And if you complain about safety, she says, good luck working for that agency again. "The problem with temp agencies as a whole," she says, "is there's no relationship between worker and employer. Workers are replaceable. They're commodities."

Temporary manual labour is certainly nothing new. In the Great Depression, foremen would recruit unemployed men on street corners, transporting them in trucks to factories and fields for a few coins a day. "It's been turned into an industry now," says Steel, "and I don't know what unions can actually do about this. It's only the government that could do something."

## South of 60

Despite all this condemnation, most of the men I talked to outside both local Labour Ready offices (and I saw mostly men) weren't overly critical of the company. One guy, who has his own small painting company, says he works for Labour Ready whenever business is slow. The jobs aren't great and he usually takes home less than \$60 after deductions, but he's got truck payments to make. Another man, Alec Yellowbird, worked in a mill in Hobbema for five years before it shut down two months ago. Now he's in Edmonton and Labour Ready postings are helping him get started. "You don't get paid all that great," says Yellowbird, "but you get paid every day. It's enough to get bus fare and a little bit of food. And you can look for a full-time job at the same time."

Labour Ready doesn't discourage its workers from jumping to full-time employment with companies they're dispatched to. But at the northside

outlet, five men smoking cigarettes on the front steps in the sun last week said they'd all been coming back for months or years. One man said he's been putting in 40-hour weeks for three years. "The cash daily and the different jobs," he said about the main appeal. "I don't like doing the same thing all the time."

Another guy comes out the door with his pay stub in his chest pocket and lights a smoke. "Well, it's back to peanut butter," he says to no one in particular. "No more steak." His remark sparks a conversation. "It's a rip-off," one man says. "I saw a guy I was working for get \$57 for a job I did moving furniture and I got \$28." "Look at how many offices they got all over Canada and the U.S.," says someone else. "They must be making tons of money."

"But they treat you right," says another. "They respect you. Not like a lot of other places." They talk about a couple of other local manual labour temp agencies, including one just a few blocks away, where, the consensus is, workers are treated much worse. (At the dingy back alley worker entrance for this company, one man I talked to at the end of his shift said the pay was "the shit" and told me to talk to somebody else when I asked for some details.)

Outside the Labour Ready office, the men all nod when I ask why they think companies hire workers through Labour Ready instead of adding more staff. "It's convenient." "It's cheaper for them." "They don't have to pay benefits." Some companies treat temps well, even buying pizza or a case of beer at the end of the day. Others are less kind, demanding that back-breaking work like shoveling snow off a roof be completed quickly, with no breaks.

But at the end of a long day, you get paid. And ultimately, that's what keeps people coming back. "It's a rip-off," someone says, "but it's a rip-off we know." ☀

## Labour Ready

Continued from page 6

tem, one of several acronyms, like MSDS and PPE, being tossed around.

Possibly because the first few minutes were accidentally fast-forwarded through without sound, or possibly because the information was more complex (or the slo-mo injury scenes too cheesy), I struggled through the second quiz. But that didn't matter. When my orientation leader went over the answers with me, she told me to write the correct letter beside each error and write 100 for my score—"because you got them all right," she said cheerfully.

## Safety dance

"The best thing is that we put people to work," the president of Labour Ready Canada, Richard Gasten, proclaims over the phone from his office in Vancouver. He says the company is doing well in Canada and that Alberta is one of the busiest provinces because of its rapid economic growth. "Our mandate is very clear," says Gasten. "We provide workers in the light industrial market area. We're about safety over revenue. We're very conscious about safety for our workers. We put them through a very comprehensive safety training program. We do site inspections. We tell all of our workers if they don't find conditions safe to walk off the job."

The training video I saw and Labour Ready's worker handbook do stress that policy. But when I watched the video, a couple of the men in the room snickered whenever the narrator talked about leaving job because conditions weren't kosher. Still, according to Gasten, very few Labour Ready workers are hurt in Canada—like all of the lawsuits and investigations which seem only be happening in the U.S.,

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# lifestyle

## Design for livering

Hated dandelion is  
nature's best soap  
for internal cleaning

BY SIBYLLE PREUSCHAT

**C**rocuses have started sprouting, so the dandelions can't be far behind. That's good news; the soft yellow blanket that will soon cover city lawns heralds one of nature's best healing gifts. Consider the arrival of the burbs' most hated herb an invitation to clear out accumulated winter sludge. Dandelions get your liver to up its bile flow—think of bile as soap that cleanses unwanted stuff from your digestive tract. But in addition to harvesting unsprayed dandelion leaves for salads, there's other cheap and cheerful stuff you can do to shed stored chemicals and get more attuned to spring's zippy energy.

Try a 10-to-14-day regime aimed at eliminating the unwanted and unneeded. Use a rough washcloth or natural bristle brush and spend about five minutes brushing the skin all over your body toward your heart before your daily shower. You don't have to press hard. This practice helps your lymphatic system cart away chemicals.

A tea of equal parts cleavers, calendula flowers, red clover and nettles will rev up both your lymphatic system and your kidneys. Use 2 1/2 tablespoons of the mixture per pot of tea. Steep in boiling water for 10 to 15

minutes and have a few cups daily during your "cleanse." And don't forget your eight daily glasses of water.

While you're clearing out, some naturopaths suggest giving your hard-working liver a castor oil pack every other day. Spread a thin layer of oil over your liver along the right-hand side of the body from under the nipple and all along the rib cage. Put a piece of flannel over the oil and a really hot hot-water bottle over that. Then hang out for 15 or 20 minutes. (You want your skin to look a bit blotchy when you peel everything away; that's a sign that blood circulation in the area has increased.) Wipe off the oil and put baby powder or cornstarch on the

## health

area. Given that your liver filters toxins out of your blood 24/7 and performs at least 500 other essential functions, a little bit of extra care once or twice a year goes a long way.

### A liver runs through it

Here's some advice from a variety of experts on the subject of spring-cleaning your body.

"For detoxification, the liver needs a substance called glutathione. If the amount of glutathione is reduced by disease, nutritional status or alcohol or drug consumption, then the person has a deficient detoxification pathway. To increase levels, decrease the

amount of alcohol you drink. Tylenol also reduces your glutathione drastically. Silymarin [milk thistle] increases your glutathione. Many vegetables and fruits produce better detoxification. Dandelion and artichoke increase the flow of bile." —MANUELA NEUMAN, PH.D., DIRECTOR OF THE IN VITRO TOXICOLOGY LABORATORY AT SUNNYBROOK AND WOMEN'S COLLEGE MEDICAL CENTRE

"Bitter greens and sour foods [the juice of half a lemon in water] will get your gall bladder to excrete bile. Foods in the brassica family [broccoli, cauliflower, Brussels sprouts, broccoli sprouts, cabbage, sauerkraut] support liver detox. Naturopathic tradition holds that apples, beets, carrots and ginger are good for the liver. During a 10-day cleanse, use a liver supplement. The best have milk thistle, artichoke, turmeric, dandelion root and beetroot." —JEN GREEN, NATUROPATH

"In Chinese medicine, if some one has red, dry or sooty-looking eyes, brittle nails, aching in the lower ribcage, gets angry or irritated easily or has headaches around the eyes or the top of the head, then liver detox may be needed. You'd need to see a practitioner. If it's not serious you can use a patent medicine available in Chinese pharmacies, Long Dan Xie Gan Wan. Also avoid spicy food, alcohol and rich, fatty foods. There's an old Chinese saying: 'Unfulfilled desires cause liver energy stagnation. Be content—that's what's needed.' —ROBERT McDONALD, TRADITIONAL CHINESE MEDICINE PRACTITIONER

"The cytochromes P450 [a class of enzymes] are very important for chemical and drug detoxification. Brassica family vegetables can increase levels of certain members of that enzyme superfamily in the liver. Perhaps we want to talk about not toxicifying the liver in the first place. Avoid chemicals, drugs (including recreational drugs) and herbs (germander, comfrey, kava, ephedra or *ma huang*) that have the potential to do harm. Keep your weight at an appropriate level. With today's obesity epidemic we're seeing fatty liver disease, which causes liver scarring." —EVE ROBERTS, M.D., LIVER SPECIALIST

"Fresh rosemary tea is a fabulous home detox herb. Take a teaspoon of rosemary, add boiling water, steep 10 to 15 minutes, add unpasteurized honey and squeeze of lemon; drink a couple of cups a day. Do this for a week to a month. Rosemary's not safe if you're on blood thinners. Another detox would be a teaspoon each of *uva ursi* leaves, dandelion root and rosemary per cup of tea." —ROGER LEWIS, HERBALIST

# JOEY LIVES

cutting  
edge  
literature

BY DENNIS LOY  
JOHNSON

## Used people

Jeff Bezos declared war on the Authors Guild this week. You remember authors—the people who create the product Bezos sells at his website, Amazon.com? Bezos used to profess undying admiration for them back in the old days and talk about how we're all in this thing together, authors and booksellers, publishers and readers.

Then, of course, his company continued not to make a profit, and not to make a profit, and not to make a profit, and last week it boiled down to this: a demagogic call for his dying fan club to commit an act of corporate sabotage on a non-profit trade support group that dared question whether one of his moneymaking schemes was good for business.

At issue is Amazon's practice of selling used copies of books beside new copies of the same book. Often, these "used copies" are actually reviewer's copies—in other words, as good as new, but considerably cheaper. The Guild feels the practice hurts



Amazon.com CEO Jeff Bezos

U.S., with over 8,000 members—including yours truly, by the way) and requesting that they send e-mails to Guild headquarters to straighten out the poor ignoramus there who "haven't had input on all sides of the issue."

In less than 24 hours, more than 4,000 messages had flooded the Guild's

once, I've said it a million times—I am not afraid of growing old, but of growing old poor.

I didn't call Jordani when we returned to Havana. Oddly enough, our Air Cubana flight was struck by lightning just as we were taxiing for take-off. The electrical surge sent sparks flying in the first-class cabin. Our flight delayed a day, Cuban officials sent us packing to the five-star Melia Habana Hotel where our room—courtesy of the state—goes for \$265 (U.S.) per night.

As I took my first hot shower in two weeks, lightning struck again as I realized I had a second chance to call Jordani. But I didn't. I could not help but recall Jordani would be conscripted by the Cuban military this September, as thousands of Canadian youths his age will instead be attending universities across Canada, enjoying the spoils of cosmopolitan life in some of the world's great cities.

So, no, I could not call Jordani. That would have hurt more than good-bye. ☺

sales of new books—the ones authors and publishers make money from (Amazon makes money from both)—and for over two years it tried to get Bezos to discuss a compromise, such as simply selling used books from another area of the website.

But not only did Bezos refuse to talk, but he also began promoting used book sales more and more aggressively. Amazon now regularly sends e-mails to customers reminding them that Amazon purchases can become Amazon re-sales. Plus, in a further Big Brother-ish touch, they'll even look into your sales records, see what you've bought and tell you what you might expect to get for those particular titles.

Frustrated, the Authors Guild sent an e-mail to its members suggesting that any of them who operate websites remove links they might have to Amazon and replace them with links to Barnesandnoble.com or to BookSense.com, booksellers opposed to side-by-side sales.

This campaign probably didn't amount to much—estimates are that only 10 per cent of the Guild's members have websites, let alone sites linked to Amazon. Nonetheless, Bezos went ballistic, retaliating with a mass e-mail to his enormous database of Amazon customers calling the Guild "a small but vocal group" (even though they are the largest such group in the

e-mailbox, a massive disruption of business still going on two days later as I write this.

The overkill of Bezos's response begs the question: do sales of used books hurt sales of new books? Neither side has statistical evidence to support their case, and many commentators (including some authors) agreed with Bezos's claim that buying used leaves customers with money to buy more books—an outcome that could only be considered as healthy. Judging by the silence of publishers, it seems they too agree with Bezos.

But to take the consideration too far into abstraction is to miss the obvious—namely, if you've got two copies of a book listed side by side and they are virtually identical except one is way cheaper, which one is going to sell?

Similarly, the silence of the publishers masks reality too, a reality that might be more important to consider right now than the used-versus-new fight. The situation North American publishers find themselves in with Amazon is strikingly similar to the one they're in with the other 800-pound

gorilla of American bookselling, Leonard Riggio, who has publicly and derisively blamed them for rising prices, while he simultaneously demands exorbitant discounts and drives return rates to record highs.

Bezos and Riggio know they have publishers over a barrel—they can't publicly point out, as they do off the record, that the heads of the two most important retailers of their wares are flagrantly extortionate and disingenuous. In a business based on freedom of expression, it's a particularly ominous form of intimidation.

And a craven one, as Bezos shows most transparently: how is it that people (including journalists covering the story) so regularly overlook how profoundly in debt his company is? He is a man driven through desperation into living only for the financial moment, no matter what it may mean to the long-term health of the book business.

Used books sales are on the rise, and so he will sell them come hell or highwater. His principles, clearly, he sold a long time ago. ☺

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# How To Develop A "Millionaire Mind!"

"The Secret Psychology of Wealth"



T. Harv Eker  
Zero to millionaire  
in only 2 1/2 years!

SAN DIEGO—"There is a secret psychology to money," says T. Harv Eker, internationally known speaker and author of 11 top-selling books and courses, "Most people don't know about it, that's why most people never reach their financial potential."

Eker explains, "Your outer world is simply a reflection of your inner world! A lack of money is not a problem, it is merely a symptom of what's going on underneath! The

fastest and only way to permanently change your financial situation on the outside, is to first change it on the inside." Eker should know, using this strategy he went from zero to millionaire in only 2 1/2 years!

"Give me 5 minutes," says Eker, "and I can predict your financial future for the rest of your life! How? By identifying your 'personal money and success blueprint'." According to Eker we all have a money and success blueprint already ingrained in our subconscious. "It's imperative to recognize what your own financial blueprint is set for. Is it success, mediocrity or failure, struggle or ease, high or low earnings, consistent or inconsistent income, spending or saving, picking winning investments or picking losers?"

When asked how you can tell, Eker explains, "One way is to look at your results! If the temperature in a room is 72 degrees, chances are the thermostat is set for 72. If you're struggling with money now, there's a good chance your internal 'blueprint' is set for struggle. Regardless of whether you are making \$20,000 or \$100,000 per year, unless you raise your 'internal money blueprint' you will never substantially raise your income or net worth."

T. Harv Eker will present the "Millionaire Mind" seminar, "live" and in person, 1 night only in Edmonton on Tuesday, April 30<sup>th</sup> at Coast Terrace Inn, 4440 Calgary Trail North. Ticket value is \$39.

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You must call the HOTLINE (780) 420-2982 to register and for seating availability. Seating is limited and a SELL OUT is expected. Please pick up your tickets between 6:15 pm and 6:45 pm. Seminar is from 7:00 pm to 10:00 pm.

email: details@peakpotentials.com

I'm old-fashioned, and I don't mind it.

Big patterns, big belts, even big rocks are central to the new retro look

By Juliann Wilding

**R**etrograde styles make their way into every season's collection. Dressing "retro," whether it's on the runway or part of the more accessible, trendy, ready-to-wear lines, is always a fashionable alternative to the newer, more mainstream designs being featured. But dressing retro means something quite different to normal folk—even extremely fashion-savvy normal folk—from what it does to a major fashion house or designer label. With each new season, these people are trying to inspire a certain catchy "retro look," to create an assortment of pieces that can be

# fashion

While your own fashion choices are no longer your own if you base them solely on the latest ideal of what happens to be "in" *right this very moment*, it's definitely a bonus when styles you already like suddenly become a lot easier to get your hands on (until everyone else gets their hands on them, too), just as it's a good thing when an item from a new place as well. Fabric is extremely light, see-through and draped. Don't be imagining any of that coarse old polyester—we're talking cotton, cotton blends, linen, light nylon, even satin (and lots of it) in loose, breathable cuts that look best hanging off a thin frame or worn with something extremely straight and narrow.

collection can add a new facet to your idea of style.

Retro styles this spring are based on soft, romantic ideas from the '60s and early '70s—post-psychadelic hippie, pre-disco, ultra-feminine, sexy but very sweetly so, innocent to the point of naïveté. There's nothing confrontational, hard or tough about these looks. Patterns are huge (and I mean the actual pattern is *enormous*); floral and paisley designs predominate, but large geometric shapes are all over the place as well. Fabric is extremely light, see-through and draped. Don't be imagining any of that coarse old polyester—we're talkin' cotton, cotton blends, linen, light nylon, even satin (and lots of it) loose, breathable cuts that look better hanging off a thin frame or worn with something extremely straight and narrow.

Urban Women  
(top-Free People,  
scallop belt-Twenty Fifty b.,  
skint jeans-Diesel,  
model-Holly)



bright-on-bright, high-contrast colours. These are predominantly showing up on tops and dresses, but you'll find them on pants, skirts, even jeans—just don't wear an entire outfit of all one pattern unless you want to.

## I'll flyaway

Here's a handy list of a few retro items and accessories you should at least entertain the thought of trying out this season. Exercise some restraint, though; I know that for me, these kinds of lists tend to lead to either a wallet-busting spending binge or a complicated bank robbery, so keep it simple.

• **Peasant skirts:** You've probably seen them around by now—ankle-length, gathered waist and in a very thin, shirred, near-transparent fabric.

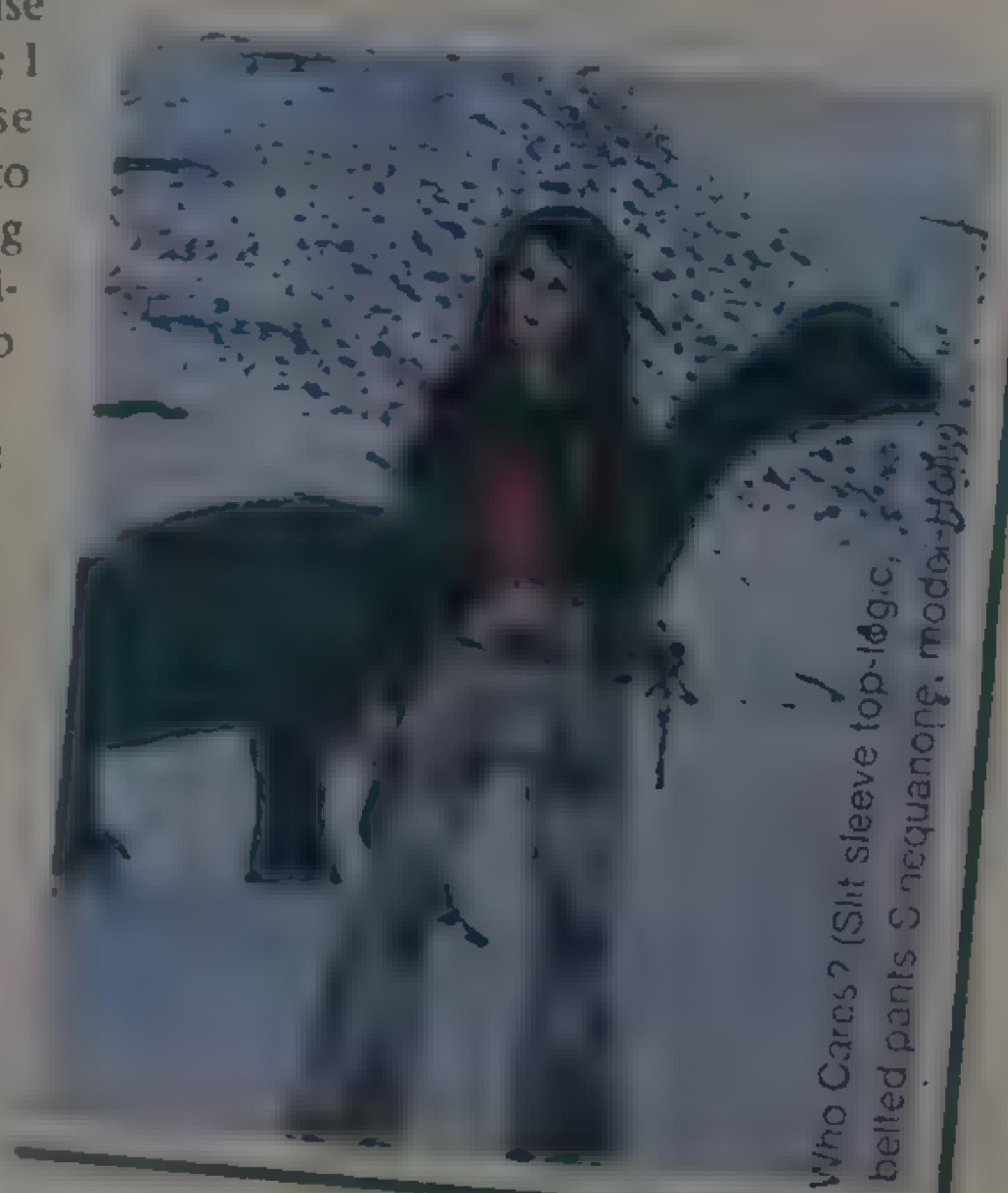
- Flyaway hair  
Keep it untamed, unstructured, slightly shaggy and with long bangs

- **Large rocks:** Jewelry with gigantic stones or super-chunky, really heavy cuffs and collars—but watch it. Tacky jewelry is far more readily available—especially when you're dealing with large stones or pieces of substantial size and weight—than tasteful jewelry is.

- **Daringly low necklines:** Be they just long slits, large open Us, or full-on Vs, showing some skin from the collarbone down is a good idea—even if your top isn't tight.

• **Big vintage belts:** I've been saying it for weeks: the bigger the better. These belts are seriously everywhere, so get one before you're sick of seeing them on everyone else. I don't have to tell you the many variations they come in; just tie one on or buckle one up—quickly.

- Large patterns: It bears repeating—huge, bold florals in



Who Cares? (Slit sleeve top-logic, belted pants Sequanone mode)

look like an '80s soccer mom. Do, however, pair different patterns together: a floral top with a skirt in a more intricate, ethnic pattern, for instance, or a bright top with more muted coloured pants.

Personally, I prefer designs which take elements of retro styles and give them a modern twist than I do the blatant, full-on retro looks. One final, brutally-worded tip: if you're into the innocent, free-flowing look that's out there now, do something with it to make it your own before it becomes just another cookie-cutter concept that everyone is sick of. ☺

*Photos/Styling/Concept: Francis  
Tétrault • Hair & Makeup: Yuanita  
Klatt for Shanti Hair*

# DISH WEEKLY

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**Café Lacombe** (10111 Bellamy Hill, The Crowne Plaza, Chateau Lacombe, 428-6611) The finest in fusion cooking. Best breakfast and lunch buffets in town. \$

**Café Lila's** (10153-97 St., 414-0627) In the farmers market. Grilled sandwiches, daily specials, European desserts and specialty coffees in a smoke free environment. \$

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**Muddy Waters Cappuccino Bar** (8211-111 St., 433-4390) Great eats and drinks in a comfortable atmosphere. Daily liquor and food specials. Open till midnight. Catering. \$

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**La Piazza** (10458 Whyte Ave., 433-3512) Specialty and European coffee, breakfast, buns and bagels, homemade soups, sandwiches, bagel melts, lasagna. \$

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**Sugar Bowl** (10922-88 Ave., 433-8369) The esoteric and eclectic café. Full espresso bar, fresh baking daily. Daily hot specials. Live entertainment Friday nights. \$

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# Matzo of his domain

**Vue Weekly** has a ball (and a sandwich) at Dunn's Famous Deli

BY DAVID DICENZO

It was my first-ever bowl of matzo ball soup and after downing the initial mouthful, I thought to myself, "What's the big deal?" But the traditional Jewish dish quickly grew on me—just like Dunn's Famous Deli.

I was in the mood for a decent sandwich so I checked the Web to get an idea of all the potential places in town. Dunn's—a Western arm of the original Montreal-based establishment that has been in operation for about 75 years—was looking good. Quizzical deli buffs can get the skinny on the rise of the business from a concise history on the back of the menu. But here's a summary: founder Myer Dunn opened up shop back in 1927 with the goal of providing a clean restaurant that would serve massive, quality portions. Good on Myer. He passed away in 1993, but his vision seems to have lived on, even out here in Edmonton, one of a small handful of Canadian cities to host the renowned Dunn name.

I arrived just before the Tuesday lunch rush, and a decent rush it was, for a fairly large-sized room—complete with framed bagels on the walls—the place filled up in a hurry, likely with guests staying in the adjacent Delta Hotel. The menu had a small selection of Jewish fare like matzoh and blintzes, as well as some entrées and a lovely-sounding bagel

and lox platter. I chuckled to myself because virtually everything listed was about \$10. If anything, makes it easy for groups to split tabs—especially teachers, who always seem to have a tough time with that sort of thing. (I know, I know—this is no time to be critical of them. Unless you're Ralph.)

## Tall order

Like the majority of the clientele, my waitress was an elderly lady who definitely knew the drill when it came to taking care of people. I felt like I was at a pal's place with his ethnic mom happy to serve us lunch. (I guess that's how the boys felt at my house, come to think of it.) She gave me an approving look when I ordered the triple-decker smoked salmon and cream cheese sandwich,

## restaurants

a.k.a. the Miss Montreal. It certainly wasn't the manliest of choices, considering I had envisioned a stack of meat stuffed between a few bread slices, but in the end I was glad. I saw a few smoked meat beauties served around me and I honestly wouldn't have gotten through half of one because they were so damn big. These huge sandwiches were listed under the heading "Famous Combos" on the menu and they even came with an accurate disclaimer reading "They're quite tall."

My Miss Montreal was definitely that. It came on three slices of pumpernickel with smoked salmon, cream cheese, tomato, red onion and lettuce. Black olives were supposed to be included, but my sand-

wich arrived oliveless. That's a good thing, though, because even though I love olives, I was planning on asking for some capers instead. At the last second, I figured a substitution would be fairly blasphemous at a place with a rep like Dunn's, so I kept my yap shut.

## Soaking your balls

The sandwich was pretty impressive, with salmon running about five layers deep, a side of simple coleslaw, fries and a juicy slice of pickle. I got through half and a couple bites more before deciding to take the rest home with me. Ordinarily, I could have mopped up the plate but I was dead-set on trying that matzo ball soup to start with. Like I said, it seemed awful plain at first, though I came to appreciate the simplicity more and more with each spoonful. A subtle chicken broth contained one huge matzo ball—which, according to a few recipes I found, is made with matzo meal (surprise, surprise), eggs, chicken fat and salt. Apparently, the balls are supposed to be chilled for about an hour before being cooked or else they'll crumble in the soup. Whoever prepared them at Dunn's went right by the book because the ball retained its spherical shape perfectly, making for a neat presentation.

I might even try making some myself—if I can get my hands on some good chicken fat, that is. At the very least, I now know of another wicked spot for sandwiches.

And "quite tall" ones at that. ☺

### Dunn's Famous Deli

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**Tony Roma's** (11730 Jasper Ave., 488-1971) Great barbecue chicken and ribs with lots of food on your plate. Non-smoking. \$\$

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**VUEWEEKLY**

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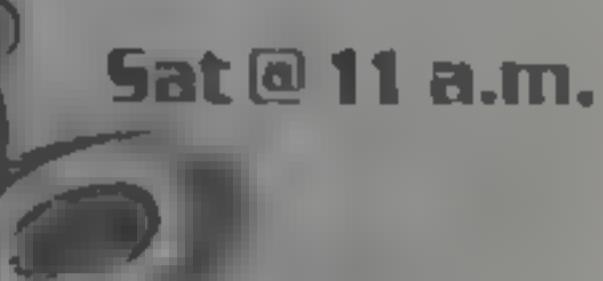
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### DISH WEEKLY

Continued from previous page

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#### PIZZA

**Funky Pickle** (10441-82 Ave., 10835-Jasper Ave., 17104-90 Ave., 433-FUNK(3863)) Best Pizza, Edmonton Journal Summer Reader Survey, 1996-99; Golden Fork Award, 1999-2000; Edmonton Journal four-star rating. \$

**Park Lounge & Sports Bar** (Franklin's Inn, 2016 Sherwood Dr., Sherwood Park, 467-1234) "More than worth the trip." Sherwood Park's best pizza for over 15 years. Unbelievable daily specials to complement our full menu. \$-\$

**Parkallen Pizza** (8424-109 St., 430-4777) Multiple-award winning. Same owner/operator since 1986. Serving up Edmonton's finest pizza, Lebanese salad and donairs. \$-\$

**Pharos Pizza** (8708-109 St., 433-5205) World-famous pizza since 1970. Made with fresh ingredients and no preservatives. Try our Popeye—it's our speciality. We also offer small dishes for individuals. Non-smoking. \$

#### PUBS

**Billy Budd's Lounge** (99 St. & Argyle Road, 436-0439) We offer an extensive food menu, 5 draft lines and a large selection of beer favorites. For entertainment we have 3 pool tables, darts, 7 VLT's and big screen TV. Smoking and non-smoking. \$

**Brewsters** (11620-104 Ave., 482-4677) Extensive menu selection, 14 different types of beer brewed on site. Brewery tours available. Smoking. \$

**Elephant & Castle** (3 locations: 103 St. & Whyte Ave.; Eaton Centre, 3rd Level; West Edmonton Mall near Entrance #8) Your comfort spot, with a great selection of British favorites—appetizers, burgers, salads and of course the finest British and Canadian beer and single-malt Scotch. Smoking in the lounge. \$

**Gallery Bar** (16615-109 Ave., Mayfield Inn & Suites Hotel) Comfortable, cozy after-hours entertainment. 60s-80s music at its very best Thur-Sat evenings. \$

**Martini's Bar & Grill** (9910-109 St., 424-7219) Enjoy our 25+ custom martinis, 15+ single-malt Scotch collection, evening steak sandwich specials and selection of craft beers all in an environment conducive to relaxation! Non-smoking restaurant. \$-\$

**Nathan's Pub & Grill** (8930 Jasper Av., 4446) Great food, large servings and value for your money. Smoking. \$

**Nicholby's** (11066-156 St., 448-2255) eclectic pub fare. Sandwiches, wings, appetizers. \$

**Pub Paradise Sports Bar** (4225-118 St., 471-3526) Edmonton's only Caribbean continental sports bar. Featuring 11 flat-screen televisions and the best jerk chicken in the specials. Sun, Mon: WWF Wrestling Nitro; karaoke; Fri: Caribbean Night; Sat: Party.

**Red Fox Pub** (7230 Argyll Road, 467-1234) Our comfortable pub offers darts, pool, darts, and a cozy fireplace in a relaxed setting. Sunday we offer happy hour plus free pool. Non-smoking restaurant. Smoking in the pub. \$

**The Sherlock Holmes Pub** (10012 St., 8770-170 St., 10341-82 Ave., 433-1188) For a taste of the good old time, come in and try our British and continental menu. Recently revised with nearly 200 dishes, we'll have something to tempt you. Tastebuds! Daily specials also offered. \$

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#### SEAFOOD

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**Thomas' Fishermen's Grotto** (9624 St., 433-3905) Fine dining fish and seafood featuring the seafood lover's feast for two. Brunch, lunch and dinner. Non-smoking. \$

#### SPANISH

**La Tapa Restaurante & Tapa Bar** (199 Ave., 424-8272) The only Tapa bar in Edmonton! Delicious cuisine from Spain in a casual atmosphere. Specializing in paella, sangria, 24 tapas available. Great menu. The only place to go for a taste of Spain. \$-\$

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**Von's Steak and Fish House** (10309-82 Ave., 439-0041) Alberta beef at its best and seafood too. Smoking. \$-\$

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**Hy's** (10013-101A Ave., 424-4444) Great atmosphere. Non-smoking. \$-\$

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# the great outdoors

VUEWEEKLY



## Adventures in the camping trade

Walking, riding, floating—they're all ways to embark on adventure

BY COLIN CATHREA

**A**dventure camping can mean different things to different people depending on what your level of adventurousness is. It can refer to something as simple as sleeping in the mountains, or something as complicated as sleeping while you're hanging from the side of a mountain. It can mean a day spent slowly paddling down a stream, or one back-paddling as hard as you can to avoid an approaching rock cliff. But at heart, it's all about getting out there, finding what you

enjoy doing and then pushing it a little further.

Walking, for instance, may seem like a pretty basic activity, but it can actually be quite complicated, depending on where you walk. One- and two-day trips can be filled with as much adventure as multi-week excursions. Myself, I like a trail up past the Mt. Norquay ski area. It takes you up steeply to a lake that's close to the waterfall you see driving into Banff. In one day you can hike up the backside, swim in a lake several thousand feet above the valley floor and rope down the waterfall to the old airport.

You gotta know what you're doing, though. I had the great opportunity to visit the Yammuska Centre many years ago to get some personal climbing instruction. (Beginners can get a three-day course for as little as \$400; week-long classes for intermediates and advanced

cost between \$1,500 and \$2,500.) I would also love to take a trip up Mt. Robson if I can get the fear factor under control. If all you want is a simple overnight trip, though, try asking some of the staff around town at the camping and backpacking stores. They can point you to the bookrack and give you great advice.

There are also several different

**great outdoors**

ways to ride to your camping adventure, including bikes, motorized ATVs, motorcycles, horses and gondolas. Any of these will help you get a little farther, a little faster. Purists will squirm at the mere mention of an ATV or a dirtbike, but both vehicles can be used respectfully. I have ridden my dirtbike up the trail along the Cline River past Nordegg, parked it in

the trees and hiked to some trout lakes inaccessible to the weekend camper—and my mountain bike has taken me to areas that would have taken me 10 times as long to reach on foot.

### Terrainspotting

The key here is knowing the terrain. Bikes can be a hindrance on many trails. Horses can be fun, but I wouldn't want to own one. Use an outfitter. There are plenty of them out there who will take you to the top of mountains, onto ice fields or swimming through rivers. Heli-hiking is also becoming more popular, but there's a price attached—it's getting more affordable, but a flight up and down will still set you back several hundred dollars. You can ride the gondola at ski areas like Kicking Horse in the summer up to alpine meadows. It's your choice to walk or

ride down. Check around for which ski areas have their lifts running for mountain biking. Simply throw your bike (or a rental at the hill) on the chair and it's off to the top. I did precisely that in Sandpoint, Idaho a few years back and had a blast.

Still hesitant? Maybe the thought of exploring one of our province's beautiful rivers or lakes alone or with a group of close friends will tempt you. You can rent canoes, kayaks, rafts, fishing boats or ski boats that will hold your overnight gear and take you to places where few have been. My canoe and kayak trips with friends have provided me with some of my best memories of camping. Drifting along after blowing through a set of rapids and throwing out a line for the night's dinner, dreams of *Deliverance* buried deep in the back of your brain. Now that's adventure camping! ☀

# I don't know much about karts, but I know what I like

And the new Stratotech Speedway delivers plenty of high-speed thrills

BY HART GOLDECK

It looks like the snow is finally gone for good, which means the thrill-seekers among us who convee at ski resorts need to find ourselves a warm-weather activity to satisfy our daredevilish urges. Well, after 14 months of construction, the boys at Stratotech Skis and Boards may have created just the thing we crave: a state-of-the-art racetrack just outside Fort Saskatchewan (accessible by Manning Drive, Highway 37 or Highway 21 through the fort) called Stratotech Park International Speedway. SPIR is designed for karting,

superbikes and Formula Arcobaleno open-wheeled cars. I checked the site out last weekend and it was impressive, to say the least.

Derek Pogany (or "Pogy," as his friends call him) was my guide as we toured the 22,000-square-foot building that straddles the track. Inside is a maze of rooms housing a pro shop, concession stand, driving school,

ish). The karts weren't quite ready, so Pogy and I jumped on a John Deere Pro-Gator, kind of an oversized wagon with huge tires and a lumbering engine. The vehicle topped out at 10 mph on the straights—not quite the same as racing, but since I wasn't even wearing a helmet it was probably just as well. And even at low speeds, negotiating the Shikane and banked curve packed a real thrill.

There are five categories of karts, from the Junior 1 model (designed for kids aged eight to 11) which goes about 30 mph, to the Gearbox, which tops out at about 80 mph. However, if you climb into a Formula Arcobaleno, you can reach 130 mph on the straights. You can measure your performance against SPIR's professional-level timing system, which automatically calculates your lap time every time you pass the start/finish line. The track has been built to FIA

SEE PAGE 22

## great outdoors

kart shop, clubhouse and pit garage. During downtime—i.e., when the weather isn't cooperating—there's even an indoor rink where visitors can burn off some excess energy by letting a few slaps fly.

The track itself is three metres wide and about 1.8 kilometres long, featuring a couple of straightaways, an S-turn, a hairpin curve as well as a Shikane (which impressed me the most, since it sounds so Formula One-



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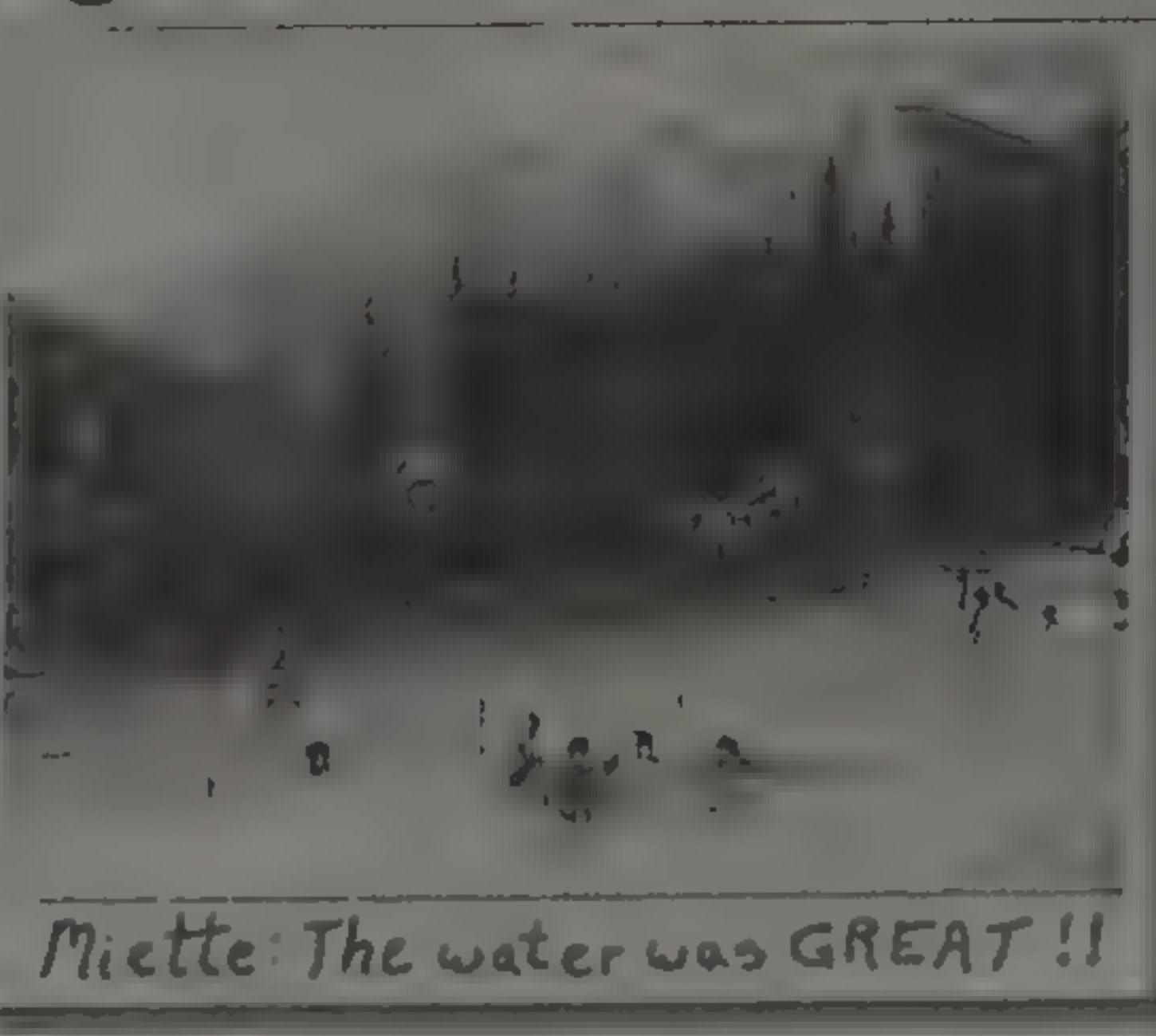
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Life on  
the links

## WHACK #\*%!

BY DAVID DICENZO

### Five alive

There's just no justice in the world. Sure, I get a dose of it every day when I turn on the news, but as far as my individual golf game goes, the comment still applies. I last played 'way back in mid-August—two real solid rounds with birdies even—and am therefore really itching to get out. All the local hackers and I had eyes as wide as Marty Feldman's when a warm spell hit in early April, but that latest dump of snow wrecked things for everyone (except maybe farmers), further delaying the start of the already too-short Canadian golf season.

So what's a desperate guy to do? The usual. I've been swinging clubs in the living room, watching tournaments on the tube and popping into golf stores looking longingly at all the equipment I can't afford. The time is nearing, though. Before long, courses will open (see Golden West) and I'll be pursuing that breakthrough round that I've been in search of for, oh, about the last 10 painful years.

The thing is, this year I have a plan. Normally, I (and likely many other golfers) go into a season with high expectations—but by the time the orange leaves fall, we're none the better and already looking to next season. Enough of that crap. I want to shoot an 80 (or 81, or even 82—I'm not that rigid). I can't just assume everything will fall into place by itself. I have to make it happen, so I came up with five things I plan to keep in mind all season long. Remember: this is a personal

quest so I'm not saying that the list is guaranteed to turn you into a scratch golfer, though it would certainly apply to anyone who swings the sticks.

### 1. Work out

This is tough. I'm a guy with lots of time on my hands, and there never seems to be an optimal opportunity to hit the weights. But you need only look at the PGA Tour to understand that fitness has become a big part of the game. I'm no senior, yet I notice that the last few holes of a round are more of a struggle for me than they were a couple years back. Fatigue aside, I want to hit the ball longer and I need strength to do it.

Of course, you can't just super-set your way to good golf. There are specific exercises related to the game. Your forearms and shoulders are two key areas that you should focus on. For the former, try sticking your arm out horizontally while holding a club vertically. Turn it to the left and the right, forming half-circles with the club.

But most of your power will come from below the waist. "Performing lunges before and after a round not only strengthens several key muscle groups, but it also can increase endurance, strength and power as it relates to ball striking," Paul Schueren instructs on the useful site [www.healthygolf.org](http://www.healthygolf.org). My better half and I have also planned on taking a yoga class, which I assume will do wonders for my flexibility. As it pertains to golf. And other stuff.

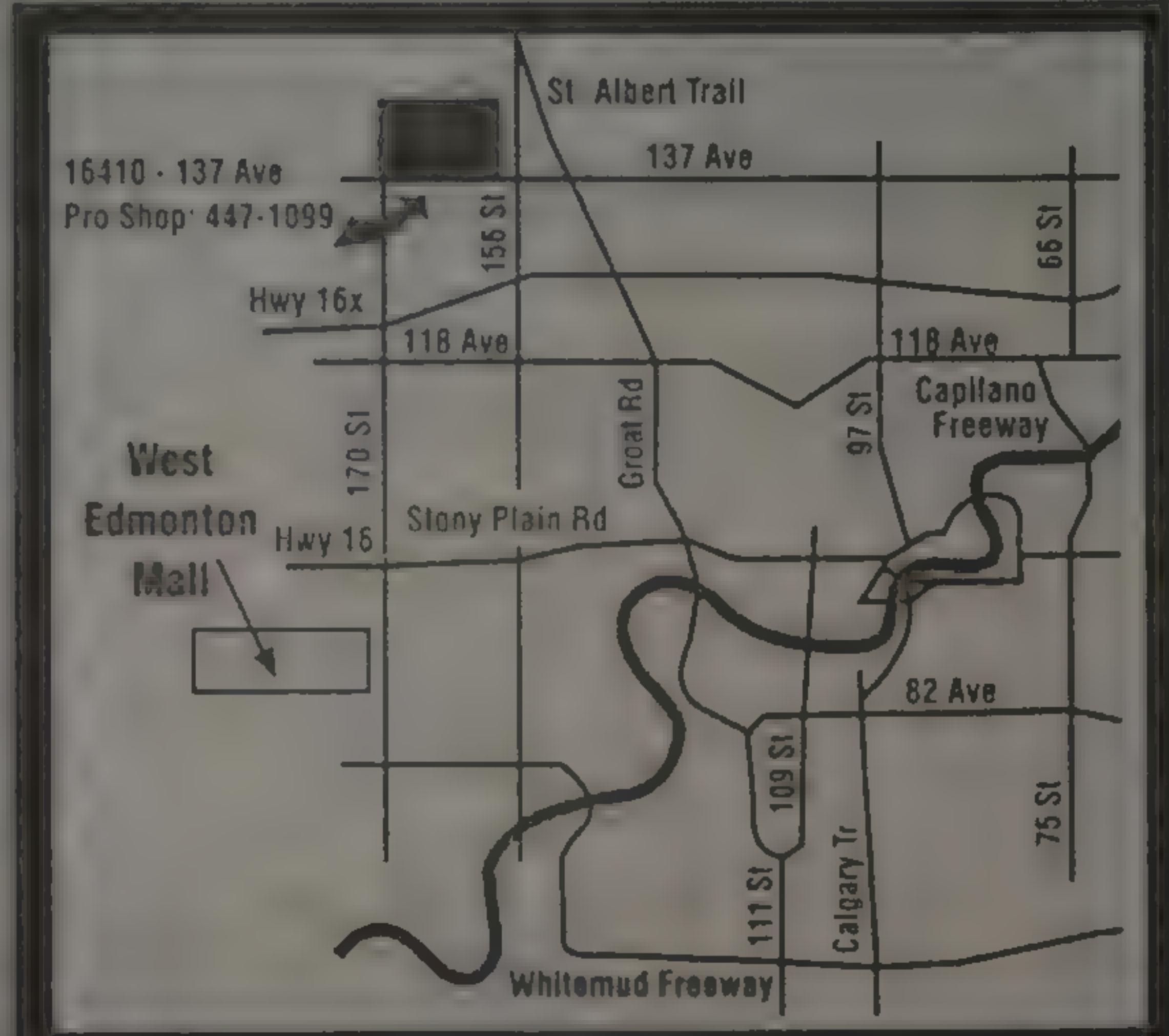
### 2. Play within yourself

This ability, thankfully, comes with age. How many times have I sprayed a ball into the woods and figured I could get through a barrage of trees and on the green with one fantastic shot? Ain't gonna happen, people. Knowing your limitations is important in just about anything—especially golf.

### 3. Forget bad numbers

I'm a hacker. I'm inevitably going to hit bad shots, which will inevitably result in bad holes. The key is getting over them. After a double or (God forbid) a triple, you have to regroup and be mentally clear for the next hole. Hell, Ernie Els and Vijay Singh, two of the greatest players in the world, had a triple and quad respectively on the

SEE PAGE 22



# Vertically Inclined wants to take you higher

What could be more fun than finding yourself 20 feet off the ground, desperately gripping a small, smooth outcropping on the side of a sheer, vertical wall and struggling to reach the next handhold? Not much, according to anyone who's spent an afternoon at Vertically Inclined Rock Gym. "Not much" is also what you need in order to try the climbing experience for the first time. "We can teach you in 25 minutes what you need to know to have fun," reports Jake Kreutzer, VIRG's owner and an avid climber himself.

Kreutzer founded Vertically Inclined six years ago, when this type of facility was almost completely unheard of and the sport was the exclusive provenance of hardcore adrenaline junkies working their way up the sides of real mountains. Over the past several years, however, Vertically Inclined has become known as one of Canada's foremost rock climbing gyms, introducing the fun and challenge of climbing to anyone with a taste for adventure. "We've tried to remove the mystery around rock climbing," Kreutzer explains. "To bring it from the fringes of where it was, and take it into the mainstream.... Climbing is something that's just natural."

Judging from the way the sport has taken off, Kreutzer's clientele would seem to agree. From children's birthday parties to corporate team development programs, Edmontonians are finding out just how ingrained the urge to climb is, and how much fun it is to indulge it. "It's inherent in who we are as human beings," Kreutzer says. "It feels good!"

But the best part about indulging this "natural" urge at a place like Vertically Inclined is that it's a safe, friendly environment. No longer do you have to risk your neck on the side of Mount Robson to experience gravity-defying rush of rock-climbing. Now you can challenge yourself physically (and maybe even face down some of your irrational fears) in a controlled environment where the temperature is always balmy, the wind is never an issue and trained personnel are readily available to answer any questions you may have. (E.g., "How do I get down from here?") "It makes it accessible," Kreutzer relates. "That's why it's so popular now. It doesn't have to be a lifestyle choice."

So what does it take to climb a wall? Not much more than a little curiosity. Vertically inclined climbing adventures include everything you need to

get started: ropes, harnesses, climbing shoes and instructions on how to stay safe while dozens of feet above the ground, clinging to the side of a vertical wall.

And for those looking for a recreational activity that can

grow with them, climbing is also a sport that continually presents new challenges. "There's always higher levels of challenge," Kreutzer reports. "You have to be focussed."

Due to the rise in popularity

of climbing Vertically Inclined offers drop in climbing and lesson programs for all ages and abilities, and also designs and builds climbing walls for other facilities around the province. What started out as a place for

seasoned climbers to polish their technique has turned mainstream. "Six years ago there was no way to get introduced to the sport," Kreutzer reports. "This is a very cool experience. We're trying to get it out to everyone."

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## Speedway

Continued from page 18

and ASN safety specifications, too, so there are plenty of walls, gravel pits and good ol' hay bales all around.

### Kart isn't easy

It's important to note that Stratotech Park is not one of those Go-Kart tracks where you can hop in and rent a few laps at 20 mph. At SPIR, you must

have a membership and own or co-own your kart. And karts don't come cheap; a good one can cost anywhere from \$3,000 to \$11,000, while a top-of-the-line Arcobaleno will set you back \$40,000. Season memberships (which gain you full access to the facility and unlimited weekday racing time from May until October), meanwhile, run from \$650 for Juniors to \$1,850 for the family. It's an expensive pastime, but then again, so are boating, jetskiing and golf.

Weekends at SPIR are reserved for

sanctioned races and 19 race days have already been confirmed for this season, which kicks off on May 5 with an Edmonton District Kart Association race. Spectators are welcome, and watching a few events is a good (and inexpensive) way of introducing yourself to the karting lifestyle. Tickets are five bucks for karting and \$10 for the superbikes. Better yet, if you like racing and want prime viewing for free, you can become a volunteer and get the best of both worlds.

The Stratotech boys acknowledge

that it's going to take some time to work out all the bugs in their new operation and get the word out, but I wish them well in their efforts. They're working hard to deliver the kind of exciting, cutting-edge racing facility that the greater Edmonton area has never had. To get more information or contact them, visit their website at [www.stratotech.ca](http://www.stratotech.ca). There's a ton of pictures on the site, as well as directions on how to get there. ☺



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## Whack #\*%!

Continued from page 20

back nine of the Masters a couple weeks ago, proving that big numbers even haunt the best. I recently talked to a 12-year-old phenom from Calgary named Dustin Zhang and the kid imparted some wonderful wisdom to me about scorecard blowups. "I forget about the hole," says Zhang, a two-handicapper who can pop the ball 280 when the situation calls for it. "I focus on the next shot. And I don't say, 'I want birdie.' It's one shot at a time." Damn child prodigies.

### 4. Underneath the hole

Your performance around the greens is greatly influenced by the area from whence you play your ball. Downhill putts are understandably menacing. An uphill putt is always much more inviting—you can be much more aggressive knowing that the natural slope of the green will slow your ball down, which results in more putts made, if not shorter tap-ins. This is a much easier task for a

guy like Tiger Woods who quite literally knows the precise distance of every club he hits with every different swing (full, three-quarters, punch shot, etc.), which allows him to "place" the ball wherever he desires. But you can learn something from Eldrick other than that red is a nice shirt colour on Sundays. He's always on the proper side of the hole.

### 5. Lag long putts

Three putts were as common as a cold for me at one time. It's because I always thought about making the putt. I would take a hearty run at it, send it six feet by and then miss the comebacker. When you're a good distance away, think two strokes while paying particular attention to the speed. Get that ball to that imaginary two- or three-foot circle and if you drop it in one, cool. If not, the clean-up shouldn't be so bad.

Those are my five commandments for the 2002 golf season. I can't say my 80 is in the bank, but if I truly commit to these goals, more consistent play is sure to follow.

Then again, you know what they say about guys and commitment. ☺

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# Easy bike lovin'

Be sure to give your bike a check-up before your first spring outing

BY RICK OVERWATER

Some mountain bike owners treat their two-wheeled steed like a loved one, obsessing over the care of every components. Others (many, many others) simply ride the damned thing until something breaks. If you're trying to be somewhere in between those two camps, now is the time to give your bike at least one going-over before riding it for the entire summer—especially if you've been using your bike as transportation during the winter.

"Many people commute through the whole winter and it's a good idea for those people to get a full overhaul

done on their bike," says Andy Simmonds, a manager at the Bike Shop. What Simmonds is suggesting is stripping the bike down to its frame and then essentially rebuilding it from scratch after cleaning each part and replacing the cables and their housings. Needless to say, as a paid representative of one of Canada's largest volume bike dealers, Simmonds is quick to suggest that his staff do this task for you. But if you're trying to save some cash and if you also have time for a little bit of trial and error, you can look after a lot of bike basics yourself.

The task of replacing your cables is a good place to start. Over time, the action of the cable is slowly impeded by a buildup of dirt and gunk. This lowers the smoothness of braking and slows down their release time. "Poor shifting is another thing you'll notice," adds Simmonds. Left unintended, poor shifting—besides being a general pain in the butt—can

lead to chain and gear wear.

## Zin and the art of bicycle maintenance

Observe your bike's present setup before you rip everything apart. It doesn't hurt to consult one of the many bike care books that are avail-

## great outdoors

able. (Simmonds suggests *The Art of Bike Maintenance* by Leonard Zin as a good place to start.) On the plus side, a cable is cheap, costing around four bucks including the ferrules, the little end bits that fit into the brake or shifting assembly. Housing for cables costs about two dollars a foot.

Whether poor shifting is cable-related or not, fix it by rotating the small screw at the back of your derailleur (the device on the back wheel that

moves your gears) clockwise or counterclockwise and repeatedly checking the smoothness of your shifting. This process may take a few minutes. "It's difficult to explain," says Simmonds. "If it's getting worse, you're obviously going in the wrong direction."

Another item to check is your brake pads. As they wear down, they often go out of alignment with your rims. "So they'll wear through the tire and eventually you're buying a new tire," warns Simmonds. Pads cost approximately seven to 12 bucks, a negligible cost compared to the \$30-\$70 price of a new tire. While you are examining your wheel, give it a spin and see if it shimmies. If it does, your wheel is not true—and that's not the best thing for your tires or brake pads. You can generally adjust the shimmy by tightening your spokes.

Perhaps the easiest bit of crucial bike care is chain lubrication. For wintry and wet conditions, you need a wet

lube that will adhere to the chain and not wash off easily. Summer calls for dry lube, designed to keep the chain running smoothly without attracting dust and grit. Lube is cheap, running around five dollars for a small tube—10 bucks for large one. If you're willing to drop somewhere in the ballpark of \$40, you can buy a kit that will contain degreaser, chain lube and the ever-handy chain-cleaning tool.

Simmonds recommends checking around for a quick course in bike maintenance first, but don't be discouraged from learning on your own. "It's not hard to do," he says, "but there are some tricks to it. It requires a little tinkering." But whether you do it yourself or take it into a shop, see that the required work gets done. "It's just like your car," concludes Simmonds. "If you don't have the time in adjustment, it costs more in the long run than taking care of the little things in the short term." □

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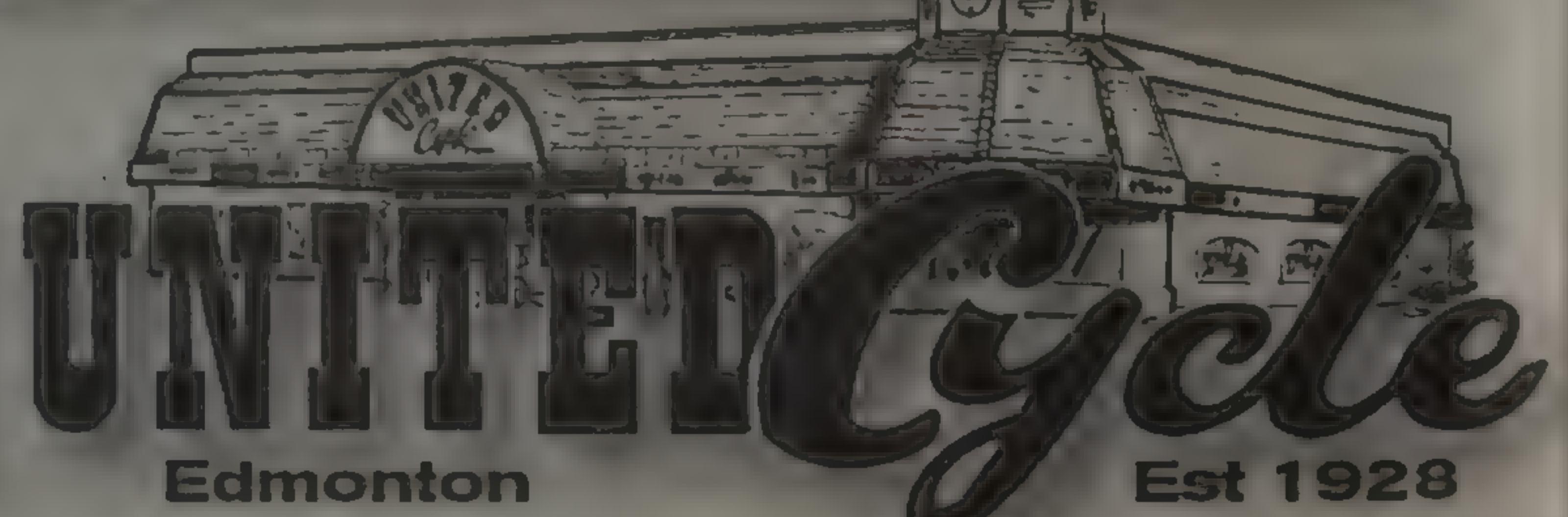
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## EDUCATION 2002



## Everybody pays the school

Budgeting your expenses may be the most important thing you'll learn all school year

BY SHAUNA KOZAK

The end of the school year is in sight. You've made all the right moves and have been accepted into the college of your choice. Now the only thing left to do is to figure out just how you're going to pay for it all.

Whether you've set your sights on NAIT, the University of Alberta, the Academy of Learning Computer and Business Career College or some other post-secondary institution, your endeavours won't come cheaply. But with a little planning (and some fiscal restraint), it is possible to make it through without having to sell everything you own.

According to Laurie Woldanski, a student advisor at Grant MacEwan Community College, there are a lot of costs associated with post-secondary life. From tuition, books and rent to food, clothing and a social life, the dollars add up quickly and can result in an estimated total of \$5,000 to \$7,000 per year for kids living at home. Students looking to leave the nest and live on their own can expect to pay anywhere from \$10,000 to \$12,000 for the eight-month period.

"The costs are substantial and do require a bit of planning," Woldanski says. "But there is financial help available for those students who qualify. In Alberta there are two types of financial aid:

a student loan, which is offered by the Alberta Government; and a student line of credit, which is available at most banks and requires a parent to co-sign."

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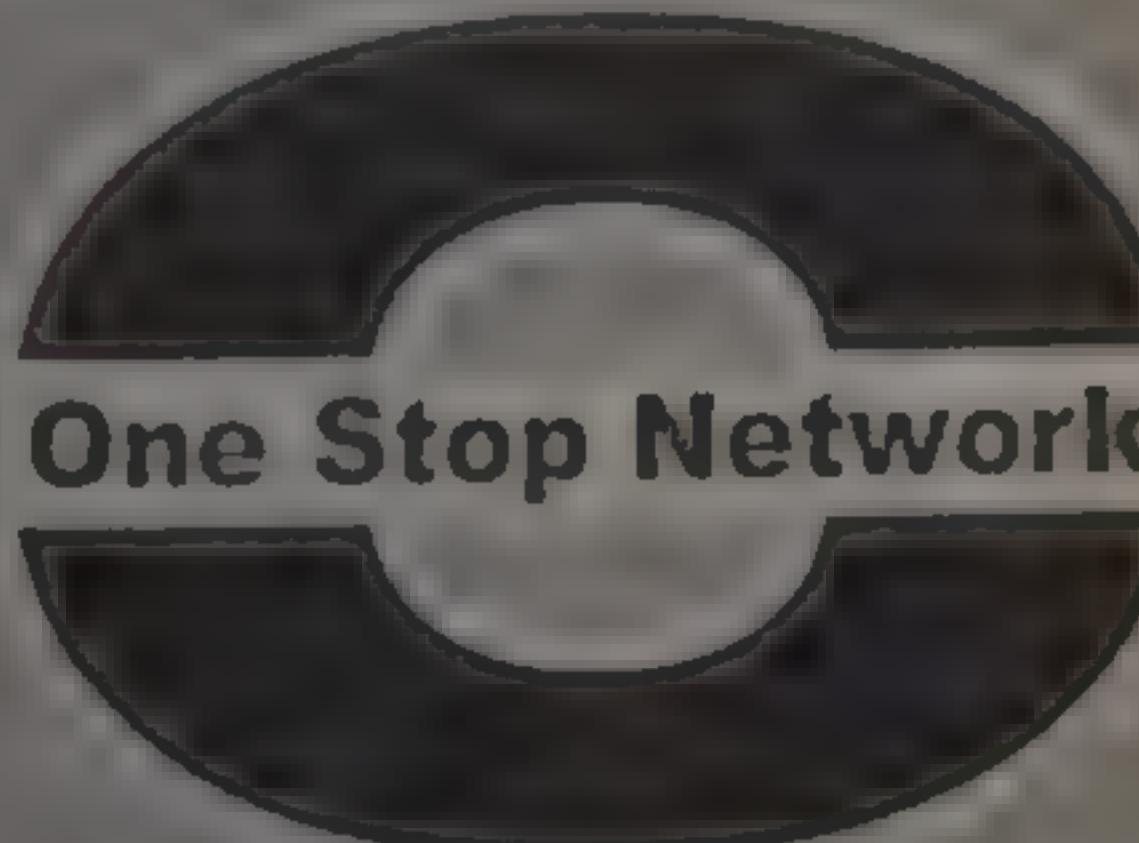
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# Open and slut case

Sexual name-calling  
is on the rise among  
high schoolers

BY ELIZABETH  
GREENBERG

Jenn, a 17-year-old high school student, was repeatedly called "slut" during band practice. She says the boys just wanted to be mean. Jenn eventually stopped playing tuba in band because of the name-calling, which really ticked her off. "I don't think people quite understand the power of their words," she says. "They don't know how much what they say can hurt someone. From day one, we learn a spoken language and words shape everything we do. Everything's given labels and you're defined by your label."

Unfortunately, for many teen girls today, the label that's used to define, bully, and often harass them is "slut" or "ho." What starts out as isolated name-calling can even turn into sexual harassment when it's done on a repeated basis. At the very least, being called slut or ho leaves many teen girls in pain. Take 16-year-old Tammy, whose classmates, like Jenn's, repeatedly called her a slut. "I felt that people thought I wasn't worth anything," she says, "that they thought of me as trashy. If one person calls you a slut, then all the people they hang around with will, too. Then when you're alone and thinking to yourself, you realize that someone has called you this. You feel so much turmoil inside. I know I did."

"Slut is the greatest insult you can call a female, the most shameful insult," says Leora Tanenbaum, author of *Slut! Growing Up Female*

*With a Bad Reputation.* "And it's part of a sexual double standard. There's this idea that guys, but not girls, are allowed to express themselves sexually." Tanenbaum herself was called a slut during high school. To research her book, she interviewed 50 girls and women who were also called slut at school. She discovered that "girls are in a bind" when they're forced into one of two groups: "good" or "slutty."

"Adolescent girls have a lot of anxiety about their own sexual desire and identity," Tanenbaum explains. "And we live in a culture

that says that guys are allowed to be sexually expressive, but

girls are supposed to be more interested in love. Feeling sexual or doing sexual things, that's not what 'good girls' are supposed to be feeling and doing."

## Just say "ho"

Even if a girl is not sexually active, like many of the victims Tanenbaum talked to for her book, the idea of promiscuity was used to punish and insult them. Tanenbaum discovered that many girls were called sluts because they were raped or placed in a coercive sexual situation. And what concerns her is when teens use the words "slut" and "ho" to constantly bully other girls. "If someone calls you a slut once or twice, but it's not persistent, that's not that big of a deal," says Tanenbaum. "My focus is on girls who have an entire identity based on the troubling rumours spread about them."

Slut-bashing in high schools is not uncommon; it's part of a larger form of nonphysical harassment that goes on in schools. Last year, for instance, the American Association of University Women Educational Foundation in Washington, D.C. surveyed more than 2,000 stu-

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lents for the report *Hostile Hallways: Bullying, Teasing and Sexual Harassment in School*. Researchers found that 66 per cent of high school students had been victims of unwanted sexual comments, jokes, gestures or looks.

For teens like "Tom" and "James" (not their real names), calling a girl a slut can be harmful, but they insist it's just "casual language." "It's like saying 'gay' for something stupid. It's changed into

teens will stop using the word "slut," especially because it's such a casual part of their language. But even though slut is often thrown around in teen conversations, the tie it holds to female sexuality continues to make it a biting remark. "Guys called me slut because they didn't like me," says Jenn. "My friend was called a slut for hugging and hanging out with guys.... At first, it's no big deal, but then it's like conditioning. When

**"Slut is the greatest insult you can call a female, the most shameful insult," says Leora Tanenbaum, author of *Slut! Growing Up Female With a Bad Reputation*. "And it's part of a sexual double standard. There's this idea that guys, but not girls, are allowed to express themselves sexually."**

other meanings," says Tom.

"Using 'slut' is not a big deal," agrees James. "It's funny. It's just laughing at other people's expense."

#### Head Games

But James acknowledges that words like "slut" or "ho" punish girls for being sexually active. "Most of the time," he says, "a girl is called a slut because of something she does or has done. If she's proud of giving head or having sex, or if she hooks up with a lot of guys."

Tom and James don't feel that

they say it over and over again, a girl can feel badly."

Tanenbaum brings it back to "the bottom line." "Nobody deserves to be called a slut," she says. "I don't care what her sexual history is. Boys are not called sluts. There is no equivalent for boys, and that is completely unfair."

Jenn agrees. "In our society," she says, "a guy is allowed to sleep with whomever he wants, but not a girl. A girl is supposed to wear white on her wedding day to symbolize purity, while a guy can sleep around. It's gender bias." □

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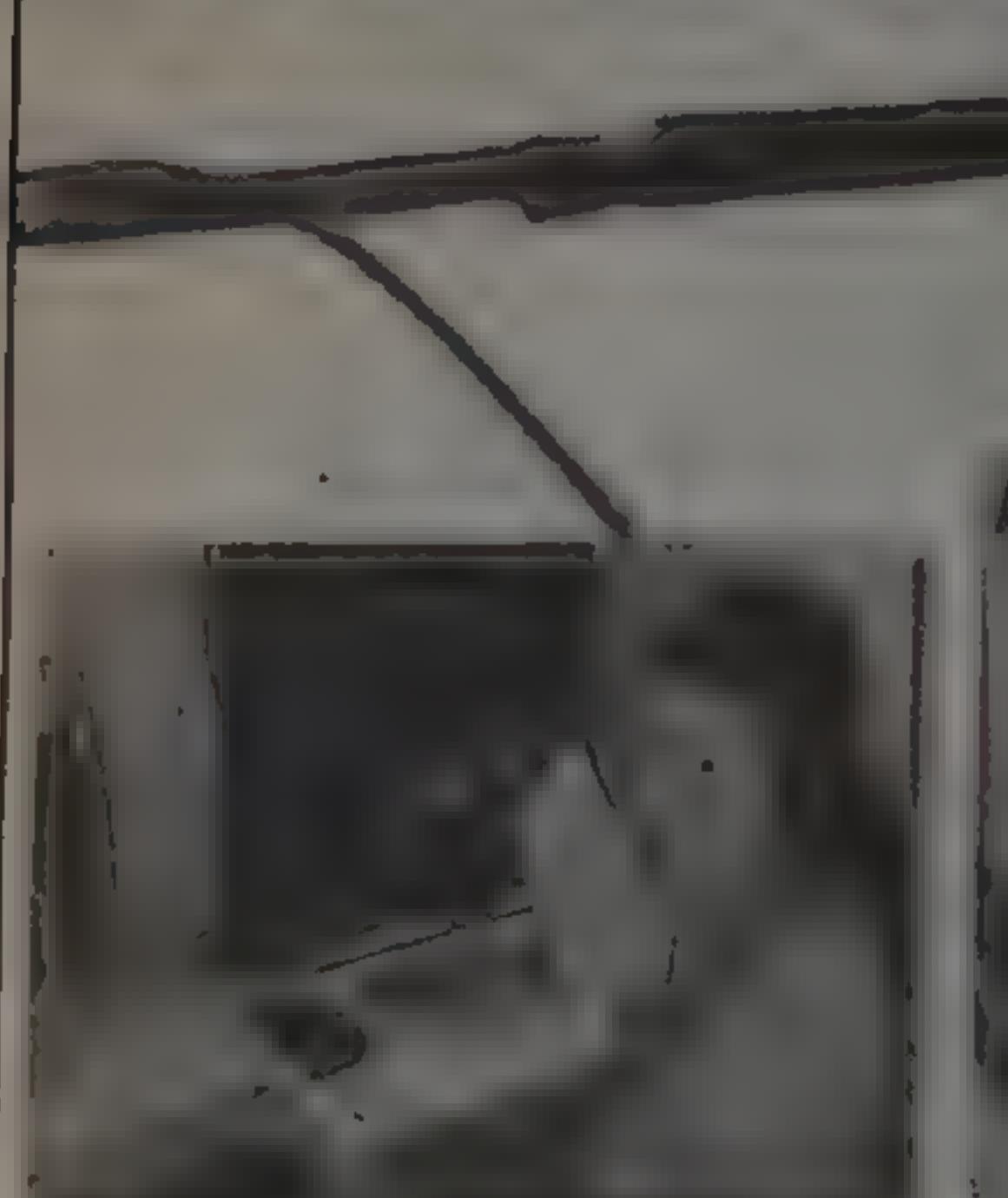
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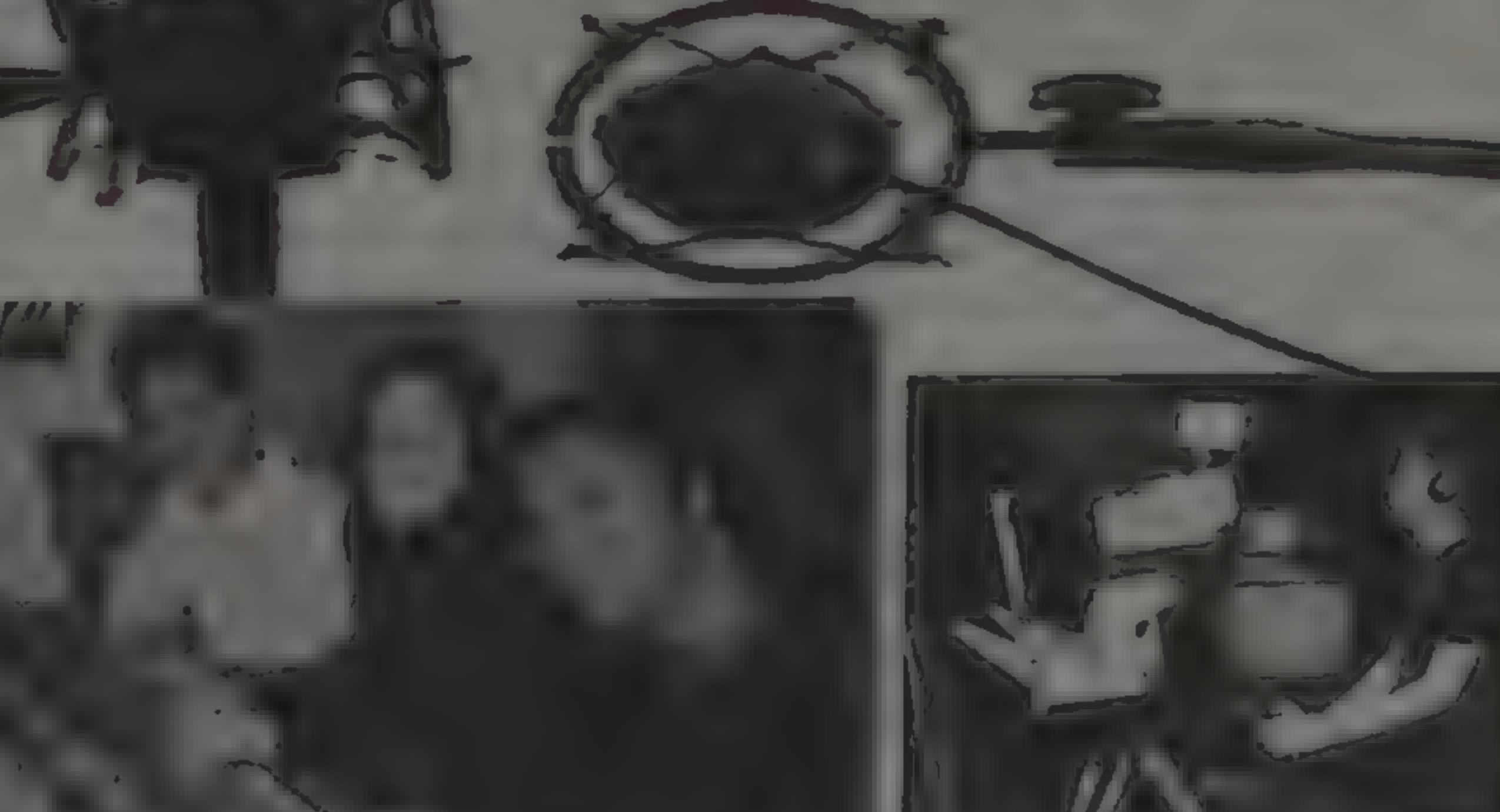
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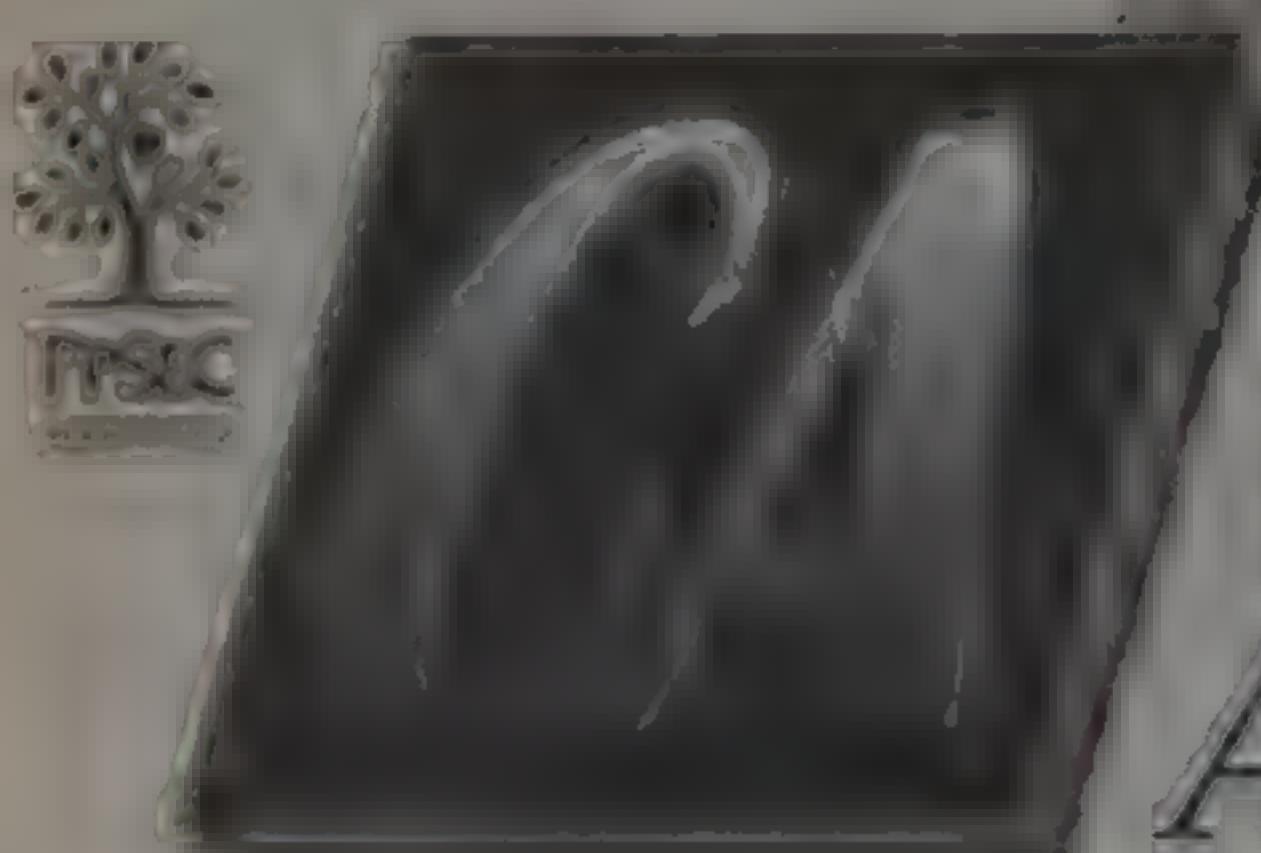
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## Budgeting

*Continued from page 25*

ta student loan, you must first have \$750 saved and a commitment from your parents to lend a helping hand. "The government believes that financing a student's education is a partnership between the student, his or her parents and the government," Woldanski notes. "Parents are expected to help their children get an education. The government looks at how much school will cost and compares that to how much money a student has and how much their parents should be able to put towards it. A student loan helps cover the difference."

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In other words, even if your parents aren't willing to put anything towards your education, the government will consider their income when determining your loan eligi-

bility. In simple terms, your allowable expenses minus your funding resources equals the loan you are eligible to receive.

Once you have established your income, Woldanski says it's also important for you to budget what your expenses will be throughout the school year. "Most times," she says, "when a student receives a loan, they get a large payment in September and then a smaller one in January. This means that if there hasn't been some planning for how the funds will be used, it is possible that the student will run out of money before the school year is done. If you get the bulk of your money in September and use it to pay off some of your existing bills there may be nothing left for what you need it."

The best thing to do, according to Woldanski, is to sit down in September and set a plan of action. Total all your sources of income—savings, cash from your parents and student loan money. Then subtract the cost of tuition and books for the year. Take the total dollars left over and divide by eight. This is what you have left for monthly expenses. "If a student has never been required to budget their money before," she says, "this can be very hard. But it is important to remember that you have to plan for the entire year."

The Alberta Learning Information Service website ([www.alis.gov.ab.ca](http://www.alis.gov.ab.ca)) provides further information on student funding options, budgeting and career planning. v



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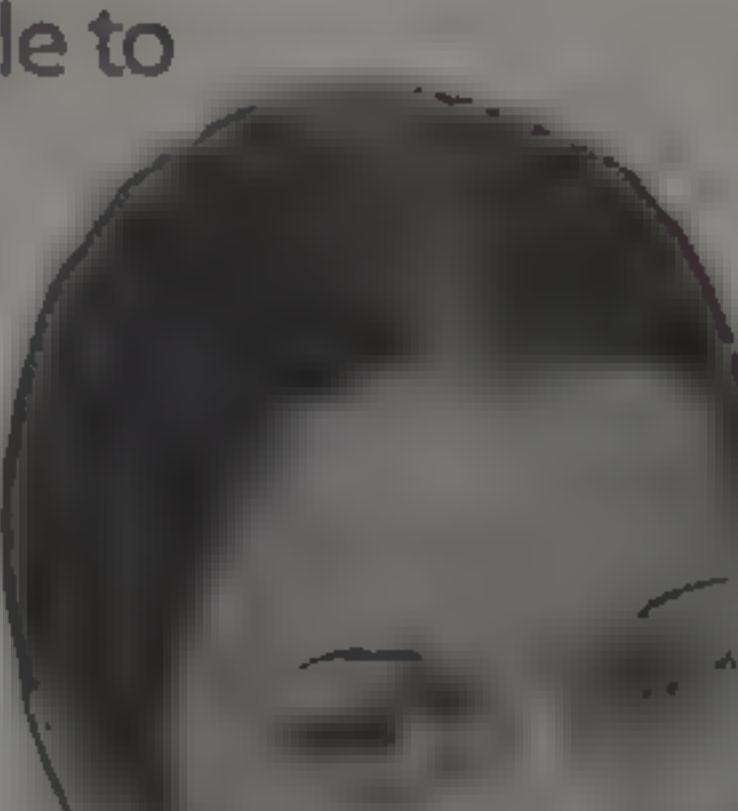
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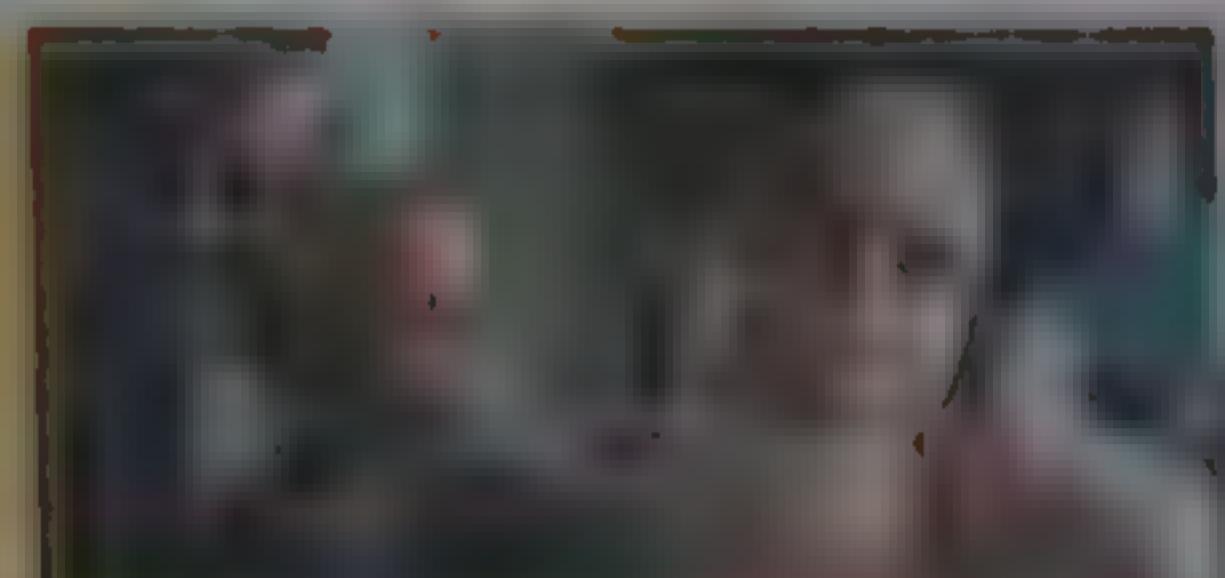
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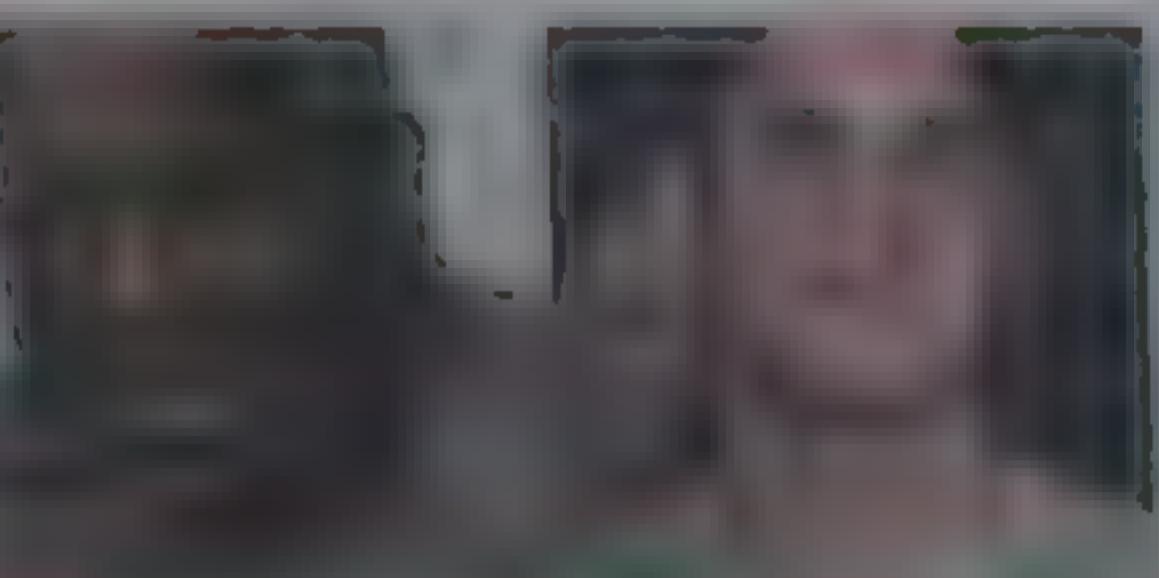
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# music

## You can count on them

Old Reliable comes through with stellar new summer album

BY DAVE JOHNSTON

**A** lot of people don't want to hear real country music nowadays, it seems," laments Shuyler Jansen of Old Reliable. "It makes them feel something."

Of course, he's referring to the sort of folks who figure a country song is what winds up on pop radio. "That's not country music at all—it's Meat Loaf with some hot girl singing over top," Jansen sighs. "That's fine, but if you listen to the great country records that have been made lately by people like Lucinda Williams and Gillian Welch, you'll hear country music."

"The day of the Tim McGraws is coming to an end, I think," he continues. "It's dying, and if you've watched CMT lately, you can see the odd Gillian Welch or Ryan Adams video. There is a door opening and somebody has to blow it wide open, the way Nirvana did for its genre."

Then Jansen laughs. The band is filming a video for their first single from the new album, a song called "Must Have Been the Devil." It's an upbeat shuffle, more credible and authentic than anything Garth and his ilk could hope to produce. "That's my dream, to open things up for all the good bands out there, like the Sadies and Corb Lund. Or maybe one of them will do it for us. I don't care who does it, as long as it happens."

### Leave your brights on

Jansen wrote all the songs for *Pulse of Light*, *Dark Landscape*, and it's what he likes to consider a summer record. It's certainly a brighter collection in comparison to the darkness of last year's *The Gradual Moment*, a heart-breaking meditation on love, loss and death penned by bandmate Mark Davis that still stands as one of the finest records to ever drift out of the prairies. Jansen says it put the group through the emotional wringer as they coped with the heaviness of the material and the ambitious arrangements. The rewards however, have been immeasurable.

"I've learned through the years that we're great friends," Jansen says about his partners Davis, bassist Tom Murray, drummer Scott Lingley and multi-instrumentalist Shawn Jonnsson. "We've grown closer over the past few years and now it seems that



Old Reliable know the lay of the Landy

this band is going to stay together. It seems that the music has improved a lot over the past year, too. After we did *The Gradual Moment*, that album brought us closer together as producers and arrangers. It made everyone more patient, too."

When the group convened to begin rehearsing potential songs for *Pulse of Light* last year, they jumped into the sessions with redoubled

## HEED country

energy. "Everyone wanted to rehearse hard for this album," Jansen says. "We went into our practice space in February of last year and practised for nearly three months straight without playing a single show. We were in there almost every night."

Then the friends came along. Drummer Mike Silverman flew in from Toronto. Corb Lund, Mike Caldwell, Jen Kraatz and fiddler Shannon Johnson happily walked into the studio, while longtime associate Scott Franchuk handled the recording deck. As a result, *Pulse of Light Dark Landscape* is as good a country album you will hear from anyone else this year, one that could stand its ground alongside anything Wilco or Son Volt has ever released. Forget about wondering if alt-country music is cool or not, or whether it should be called alt-country at all. Drums reverberate, guitars howl and strings sweep through the 14 tracks, and you're left glassy-eyed and strangely euphoric at the end.

Another of the album's coups is the art, shot by legendary photographer Elliott Landy, best known for his

portraits of 1960s music icons like Bob Dylan and the Band. Last year, when the group learned that Landy was coming to the city to open an exhibit of his work at the Provincial Museum, they saw an opportunity

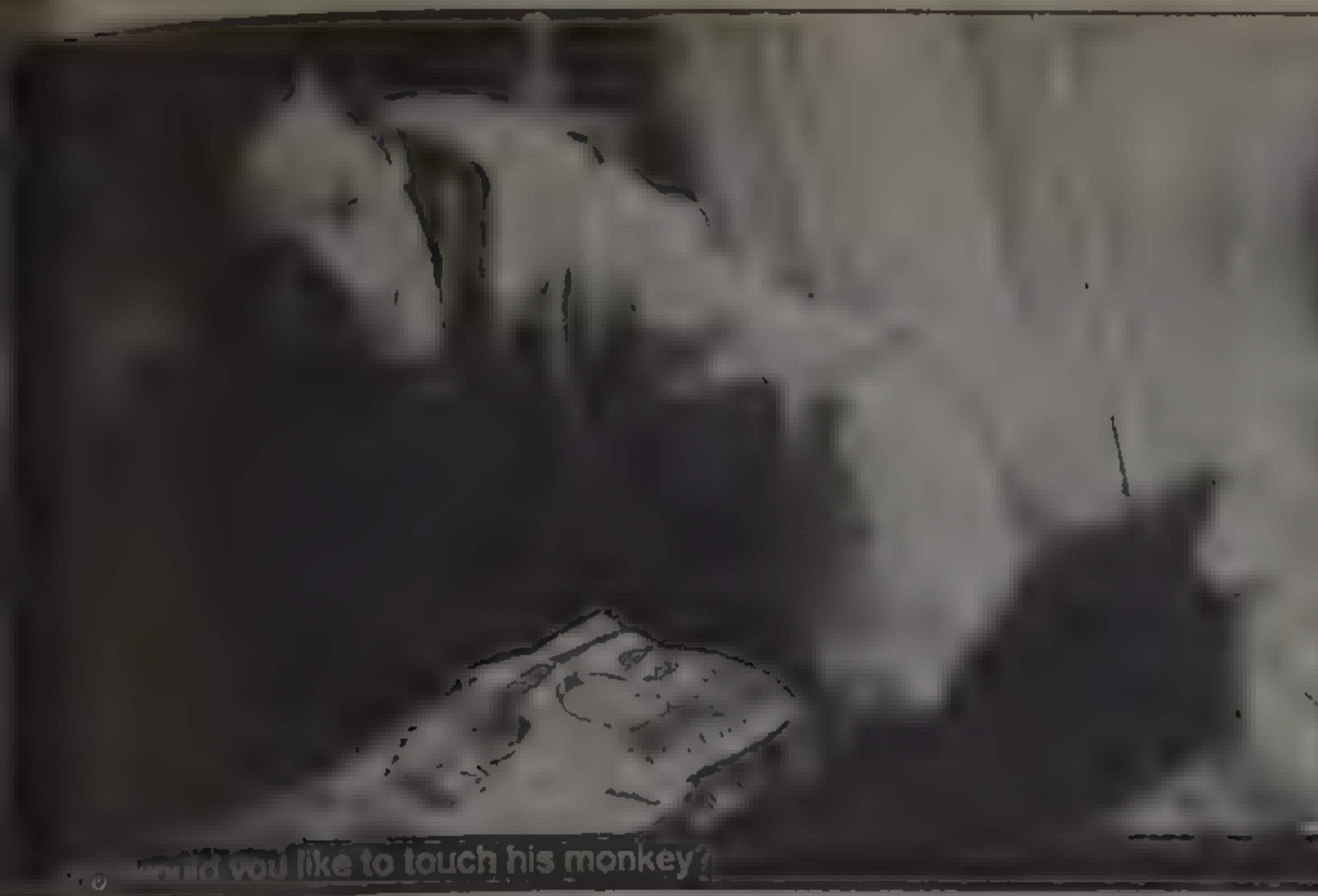
### Elliott gold

"It wasn't something that everyone said we should do," Jansen says about pursuing Landy for the job. "We all loved the cover of the Band's self-titled album, but I think this was more of a case of weird destiny. We just e-mailed him out of the blue and he phoned me that night and said he would love to do it."

The group only had two hours to work with Landy when he arrived, so they chose to use a snow-covered Fort Edmonton as the backdrop. The experience was a precious moment for the band. "He was the sweetest man. Him and Tom hit it off right away, because Tom is into photography and the Band like you wouldn't believe. We were asking him questions about Hendrix and everyone else, and he was laying out the insider secrets about each guy."

For the first time, the band stands together on the cover, as if to say that some things are about to change. "It shows unity," says Jansen. "Nobody's the leader. It might be an album of all of my songs, but it's a collective effort for the first time. Everybody was there giving their ideas and arguing their opinions. It's an important moment." ☀

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## Bonobo of contention

U.K. chillout  
gastro leaving his  
magic tricks behind?

STEVEN SANDOR

Bonobo is a DJ who wants to be in a band. The Brighton, England-based spinner's *Animal Magic* has already been hailed as one of the great chillout downtempo records ever to emerge from the U.K. Now the record, filled with jazz styles, easy beats and even traces of world music, is out in Canada on Ninja Tune. Once you hear it, it's easy to compare Simon Green (Bonobo himself) to a great painter—he approaches the studio as a painter looks at an empty canvas. *Animal Magic* is filled with moods, colours and nuances; some you'll notice right off the bat, others will only become apparent with repeated listens.

"I'm listening to music all the time," says Green. "And when it comes to sounds, I'm listening to different and different and different and using it totally out of context. I like using the human voice as an instrument—not a traditional American context vocal. I like using the sitar. I record a harmonica played in a different sound colour, a totally different instrument."

Even though Bonobo's upcoming Canadian tour will see him behind the decks, he'll realize a bit later this year when he puts his own touring band—the configuration is scheduled to make its debut at Barcelona's famed *La Festa* festival in support of a brand-new album due out in a few months. Bonobo will bring music he created in the studio to an ensemble who then take those sounds onstage. In other words, instead of taking live samples and sampling it, Bonobo will sample music and then recreate it in a live setting.

"I'm looking at a band of five or six people," he says. "What I want to do is have instrumentalists who can bring more sounds to the mix. I'd like to get a cellist who can

go and play other things as well. As someone who used to be in a band and has been doing this for several years, I really have the itch to play live again, and I want to do it for at least this one tour."

### That old *Animal Magic*

New album? That's right. Ninja Tune released *Animal Magic* in North America last November, so it's still fresh to audiences on this side of the Atlantic, but it's been out for nearly two years in Europe. Bonobo admits that leaving England, where he's finishing up his new record, and coming to Canada will necessitate quite a change in gears, but he wants to acquaint audiences with his old material.

"It is a bit strange," Green says, "but I just want people to hear the music. I want as many people to hear it as possible. There will be a bit of both [originals and DJ work] at the shows. Hopefully I will be able to do some of my own stuff, but I'm going to do some spinning

as well. I hope to be playing some new things, stuff from the U.K."

And he's hoping that he can see people dancing again—according to Green, that's a rare sight in Britain. "There is certainly a different feel to the show in Canada or the U.S. than there is in Europe," he says. "Crowds in the U.K. are more passive; the DJ or the performers are the sole focus of the evening."

Because *Animal Magic* is still new to North Americans, Bonobo expects that people will be surprised to hear how far he's moved on with his new work when it's released in a few months. "The new album is a little more upbeat, louder with more crashes," he says. "I think it's quite a progression. But not only is it louder, I think that it's darker as well."

Bonobo is making a whirlwind DJ tour of Canada, but he has to do things in a hurry—after all, he's got to get back home and not only finish an album, but hire a band, too. ☀

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**MUSIC NOTES**

all about  
the local  
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BY WAYNE ARTHURSON

**Up a Daisy roofer**

Daisy and Rachelle • Songwriters Extravaganza • Bonnie Doon Community Hall (9240-93 St) • Sat, Apr 27 It's tough these days to be a homeowner. You've got all these household chores to perform but you've also got to wait for musicians to phone you back for interviews. Lord praise the inventor of the cordless phone! I'm outside digging up the

lawn to make bigger flowerbeds when Daisy Blue Groff returns my call. I'm covered with soil but I'm glad to talk to her all the same.

"Hold on, Daisy," I tell her. "I'm outside. Let me move inside and then we can talk."

"Hey, I'm outside too," she says. "I'm on a roof in Innisfail."

Say what? What the hell is one-fourth of the Painting Daisies doing on a roof? And in Innisfail of all places? "I'm inspecting the roof with my dad," she explains. "This is the city hall of Innisfail. And the roof's not looking good, I tell ya, it's not looking good."

That's too bad, but couldn't she have waited until she got off the roof before returning my call? I admire the courtesy she showed by returning my call as soon as possible, but is she safe standing on a roof in Innisfail talking on a cell phone to a music journalist who needs to dig up his lawn? "Oh yeah," she replies. "It's pretty safe. The roof's pretty small and there's a good ladder. Getting up is okay, but getting down you got to watch it."

That's it, I tell her. Call me back

later, Daisy, when you're safe ground and then we'll talk while, I'll inform my readers that Blue Groff and Rachelle Van from Painting Daisies will be at Songwriters Extravaganza, Alberta Roots Music Society, Bonnie Doon Community Hall Saturday. Also appearing at the annual acoustic show will be McNeill and Rob Heath (Curtis Music Award Songwriter of the Year for 2002). Doors open at 7 p.m. the music starts at 8 p.m.. Tickets \$12 in advance or \$15 at the door and available at Blackbird Bookshop, Myhre's Music Connection and TIX on the Square.

Hang on—Daisy's calling me again. "I do weird things like this," she says, referring to our rooftop conversation. "My interviews are always weird—ask me what I'm doing and I'm painting a house, hoping my boyfriend will walk in in the middle of the interview. And sometimes Rachelle will be doing interviews from the farm as she's helping her dad with the cattle. We're round girls; we don't do just what we're told."

# martina sorbara

see her live

**IN CONCERT:**  
Fri April 26 • POWER PLANT 8PM

**IN STORE:**  
Fri April 26 • HMV EDM CENTRE 11:30 & 12:15  
Sat April 27 • CHAPTERS STRATHCONA 2PM

**martina sorbara**  
the cure for bad deeds

martina sorbara • the cure for bad deeds  
in stores now



thing. We're not one-trick ponies."

The Daisies may be doing a lot of roof-climbing and cattle-watering these days, but remember: they've just finished a big two-month tour of North America. "We met such generous and engaging people who really helped us out," she says. "I don't know how to explain it. We were pretty lucky throughout the entire tour. I sure had a lot of horseshoes up my ass."

One night, for instance, Daisy was sitting in a hotel lobby with her banjo, glum because there was no room at the inn for the Daisies. But a stranger, upon sighting her banjo, started up a conversation and later offered her his room as a place to crash. "We needed a hotel room and boom, there it was," she says. "And it turns out he was an entertainment lawyer, which was something else I need. There's your example of kind of how the tour went."

As for the rest of the Daisies, they're all working on various projects, solo and otherwise, and are planning another tour in the summer. Daisy is doing a west coast solo stint but says she mostly wants to go surfing. For more info on their tour, check out their tour diaries (don't miss the part about the soy milk-stealing raccoons) at [www.paintingdaisies.com](http://www.paintingdaisies.com).

### Bully for them!

There's a bunch of new kids on the block—and not only are they mad as hell, they're *not going to take it anymore!* The Playground Coalition is a band that was formed as a direct result of Bill 12, the legislation the provincial government hoped would end their labour dispute with Alberta's teachers. Many saw the bill as little more than a form of bullying, and nobody—and I mean nobody—likes a bully.

The Playground Coalition's first and only song (so far) is a little ditty called "Schoolyard Bully (and His Little Bully Buddy)." Although the lyrics never mention any names, it's obviously a direct comment on Ralph Klein's attempt to push around the teachers, says an unidentified spokesperson for the Coalition. I'm only guessing here, but I'm assuming the Schoolyard Bully is King Ralph himself and his Little Bully Buddy is Dr. Lyle.

"I thought it would be a nice gesture—and a lovely sentiment—last year when our premier suggested we needed an Alberta song," he (or is it a she?) says. "I was inspired by Mr. Klein's suggestion and wrote this tune. It's pretty much true that a lot of people in this province have been bullied by this government, but we wrote the song because of Bill 12. It's a fun tune and can be applied to bullies everywhere, but I think you can tell who is being referred to here." And even though the government came to its senses and decided this week that negotiated settlement seemed like a good idea, the spokesperson adds, it doesn't excuse the strongarm tactics of Bill 12.

Response to the song has been extremely positive, with airplay on CBC, CKUA and CHED, plus strong support for its message from teachers across the province. Even rabble.ca did a story on the song in an article called "Hard Lessons." Only 50 copies of the song were distributed in the province (nobody in the ruling party got a copy), but you can download the tune for yourself at [www.rabble.ca](http://www.rabble.ca) or at



[www.mp3.com/playground\\_coalition](http://www.mp3.com/playground_coalition).

### The baby sitar's club

**Anoushka Shankar • With Bikram Ghosh and Tanmoy Bose • Winspear Centre • Sun, Apr 28** She is the only sitar player in the world who studied under the great master Ravi Shankar from the absolute beginning, right from Lesson One, "How to Hold the Sitar." But that shouldn't be so surprising; after all, Anoushka Shankar is Ravi Shankar's daughter. Y'all remember Ravi Shankar, don'tcha? He's the sitar virtuoso who brought Indian music to the Western pop world by introducing the Beatles to his instrument. And then he turned up at almost every single '60s love-in, smiling and jamming forever while the hippies danced.

Now his daughter is embarking on a sitar-playing career of her own, and even though she's only 21 years old, she's about to assume her father's title as the best sitar player in the world. Her first record, *Anoushka*, came out in 1998 when she was barely 17 and fresh out of high school. Her second, *Anoushka*, was released two years later and was a critical hit in both the West and India. Prior to those two records, she acted as conductor on *Chants of India*, a recording by her father and her "uncle," the late Beatle George Harrison. She's also a classically trained pianist; in fact, the piano was her instrument of choice until the age of 12, when she traded it in for the sitar.

Obviously, there's a lot of musical genius in those genes. "My father is my idol," she told *The Globe and Mail*. "Aside from being an incredible musician, he's an unbelievable person. Even with all the celebrity, he's still simple and caring. He's made me realize that it's not fame and fortune that counts the most."

Tickets for Shankar's show, part of

the World at Winspear series, are \$30 and \$34 and available at the Winspear Box Office or online at [www.worldatwinspear.com](http://www.worldatwinspear.com).

### The winds of Warped

Okay, all you punk rock kids—you're going to have to make that annual pilgrimage to Calgary again. For the third year in a row, those touring punk rockers aren't keen to drive an extra three hours in their six-week North American tour in order to bring the Warped Tour (oops, that's the *Vans* Warped Tour—gotta mention that corporate sponsorship somewhere) to Edmonton. Instead, they're stopping in Calgary on July 17 at the ugly, hard concrete of Racecity Motorsports Park.

On the mainstage you've got Bad Religion (hopefully they'll bring all three guitars for that great wall of sound), NOFX, Gob (Haven't we seen enough of those guys? They're like the Matthew Good Band used to be or Bif Naked—making a appearance every three months or so), Mighty Mighty Bosstones, MxPx, Reel Big Fish, Lagwagon, No Use for a Name, New Found Glory, Hot Water Music and a bunch of other acts you may have heard of—or at least think you have. And there's also those pro demos, competitions and what they're calling "youth culture lifestyle booths," (i.e., "shacks where you can buy our stuff 'cause it'll make you cool").

If you want to buy tickets, they'll cost you \$39.50 apiece plus service charge and they go on sale this Saturday, April 27. And if you don't feel like spending that kind of money (or can't afford to), then start hanging out at Lush, 'cause they'll be giving away three double guest passes on *Classic Wednesdays* over the course of the next few weeks. ☺

## UPCOMING @ the rev

**FRIDAY APRIL 26 LAST DAY OF EXAMS**  
THE SOCIETY OF STUDENT ARTISTS AND THE REV PRESENT RESURRECTION II FEATURING



THE ALL BON SCOTT AC/DC TRIBUTE BAND FROM NELSON, BC  
PLUS DJ IZZY RYETTE 70'S ROCK AND GLAM ATTIRE REQUIRED

**MONDAY APRIL 29**

**RS 10th ANNIVERSARY EXCLUSIVE CONCERT SERIES**  
NEW LINE ARTISTS FROM THE U.S.  
**BONOBO ANTIPOP CONSORTIUM**  
WORLDSHIP HIPHOP ARTISTS FROM NYC  
TICKETS GOING FAST!! PLUS **BUCK 65**

**TUESDAY APRIL 30** smallman RECORDS  
TICKETS 2002  
**moneen.**

**SIXTY STORIES**  
smallman artists from winnipeg,  
**pillar**  
**the last deal**

**THURSDAY MAY 2**  
the fall influenced postrock from toronto

**THE CREEPING NOBODIES**  
**IN HARM'S WAY SHITSTORM**

**FRIDAY MAY 3** WARNER RECORDING ARTISTS  
**BY DIVINE RIGHT**

**STIRLING (GREEN PEPPER STARS)** **CHORE (SONIC UNYON)**

**BACK IN THE SADDLE... FRIDAY MAY 10**

**BROKEN NOSE**  
**TEXAS BLOOD MONEY & TIMELESS**  
ADVANCE TICKETS FOR ALL SHOWS AVAILABLE AT BLACKBYRD & LISTEN!!

**COMING SOON**  
JIM ROSE CIRCUS!! 10TH ANN!! - MAY 14  
GATE CD RELEASE PARTY - MAY 17  
SATANIC SURFERS/ BELVEDERE - MAY 21  
KELLY HOGAN/ CAROLYN MARK - MAY 24  
DUOTANG/ MID-CITY TEAM - JUNE 6

10030 102ST INFO: 423-7820

# EASY READER

## & VUEWEEKLY

Offer you a chance to

MEET

# GOLDFINGER



## SUN MAY 5

Look for the full page ad next week for details & prizes!

**Songwriters**  
Association of Canada

presents an intensive one-day seminar for songwriters

# songposium 2002

the art, business & craft of songwriting

Saturday, May 4th, 2002

10:30am-8pm

(Registration 9:00 AM)  
The Westin Edmonton  
(100 35th Street)

Featuring

John Capek, Songwriter

*Rod Stewart/Cher*

Pat Pattison, Professor  
Berklee College of Music

Shane Jordan, Songwriter

*Rod Stewart/Cher*

Robert Orr, General Manager  
(BMG Music Publishing)

Chris Taylor, Lawyer

*Sanderson Taylor*

**Cost**  
S.A.C. Members \$15 advance \$20 at the door  
Non-Members \$25 advance \$30 at the door

For advance registration call 1-800-215-4634 or  
visit [www.songwriters.ca](http://www.songwriters.ca). Seating is limited.

# → MUSIC WEEKLY

For a FREE listing, fax 426-2889 or  
e-mail [listings@vue.ab.ca](mailto:listings@vue.ab.ca).

Deadline is 3pm Friday.

## ALTERNATIVE

### NEW CITY LIBRARY LOUNGE

10161/57-112 St., 413-4578. FRI 26: Another One Night Stand. SAT 27: The Hi-Phoniqs w/ Dj Instigate. WED 1: Shikasta (rock trio). FRI 3: Fifth Year Anniversary Party: Mad Bomber Society. SAT 4: Fifth Year Anniversary Party: Bob Egan (Blue Rodeo, Wilco).

REV 10030-102 St., 423-7820. FRI 26: BC/DC (AC/DC tribute band), Dj Izzy Hyette. '70s rock and glam attire required. MON 29: Bonobo, Antipop Consortium, Buck 65. TUE 30: Moneen, Sixty Stories, Pillar, The Last Deal. THU 2: The Creeping Nobodies, In Harm's Way, Shitstorm. FRI 3: By Divine Right, Stirling, Chore.

## BLUES AND ROOTS

THE ATLANTIC TRAP AND GILL 7704-104 St., 432-4611. •Every THU (9pm): Open mic night with Leona. FRI 26-SAT 27: Acoustaholics.

THE BLACK DOG FREEHOUSE 10425 Whyte Ave., 439-1082. •Every SAT (3-6pm): Hair of the Dog. No cover. SAT 27 (3-6pm): Jack Harlan.

BLUES ON WHYTE Commercial Hotel, 10329 Whyte Ave., 439-5058. THU 25-SAT 27: YVR3 featuring Johnny V. SUN 28: The Blues on Whyte House Party All-Stars. MON 29-SAT 4: Donald Ray Johnson. SUN 5: The Blues on Whyte House Party All-Stars.

CLIFF CLAVIN'S RESTAURANT AND PUB 9710-105 St., 424-1614. •Every MON (8-12pm): Open stage hosted by

Randy Smallman with John Peterson and Humberto.

### CONRAD'S SUGARBOWL ON 124TH

10724-124 St., 451-1038. •Every THU: Open Cage: Acoustic jam hosted by Ben Spencer. •Every SUN: Ordinary Day: Jungle with Royale and guests.

THE DRUID 11606 Jasper Ave., 454-9928. THU 25 (9pm): The Wowzers. No cover. WED 1 (9pm): Pub Soda. No cover.

DUSTERS 6402-118 Ave., 474-5554. •Every THU: Open stage w/ Keep Six. FRI 26-SAT 27 (9:30pm-1:30am): Mr. Lucky (blues, boogie, R&B).

EXPRESSIONZ CAFÉ, MARKET AND MEETING PLACE 9142-118 Ave., 471-9125. THU 25 (8-11pm): Open stage. FRI 26 (8-11pm): Jim and Penny Malmberg. SAT 27 (8-11pm): Pierian Spring. THU 2 (8-11pm): Open Stage. FRI 3 (8-11pm): Celtic evening. SAT 4 (8-11pm): Kim Barlow and Anne Louise Genest.

FORTY-FOUR MAGNUM CLUB 8318-144 Ave., 475-8702. FRI 26-SAT 27: Loose Cannon (blues/roots).

HONEST MURK'S BAR AND GRILL 8937-82 Ave., 463-6397. •Every THU/FRI: Live bands).

MEZZA LUNA LATIN CLUB 10238-104 St., 423-LUNA. •Every WED and THU (9-11pm): Latin dance lessons. •Every weekend: Live Latin music. FRI 26-SAT 27: Los Caminantes.

MILAN'S RESTAURANT BAR 8223-104 St., 431-0179. MON 29 (8:30pm): Ken and Michelle Brown. \$5 cover.

NORTHERN BLUEGRASS CIRCLE MUSIC SOCIETY Pleasantview Community Hall, 10860-57 Ave., 487-7931, 434-5997. •WED night jam sessions.

O'BYRNE'S 10616 Whyte Avenue, 414-6766. •Every SUN (9:30pm): Open stage hosted by Joe Bird. •Every MON: Industry night with music by The Suchy Sisters. WED 1: Swing Manouche.

O'MALLEY'S PUB 398 St. Albert Tr., Mission Hill Shopping Plaza, St. Albert, 458-5700. •Every TUE (8-11pm): Open stage.

ROSEBOWL PIZZA AND LOUNGE 10111-117 St., 482-5152. •Every SUN Sunday night jam with host Mike McDonald.

SCRUFFY MURPHY'S IRISH PUB Whitemud Crossing, 485-1717. •Every MON (9:30pm): Open stage hosted by Chris Wynters. •Every TUE: Industry Night

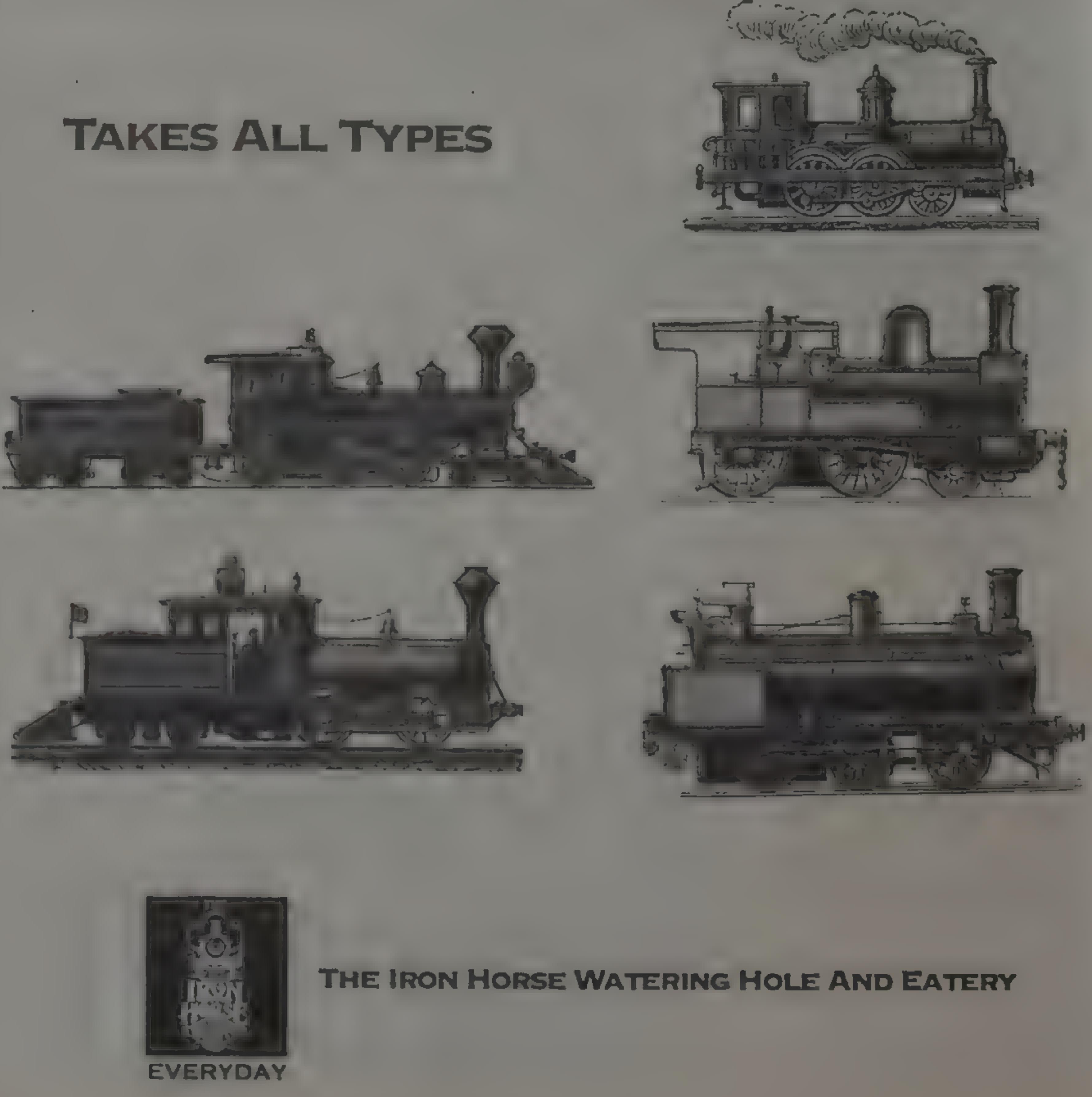
SECOND CUP 10303 Jasper Ave., 424-7468. •Every THU (7:30-10:30pm): Acoustic open stage hosted by Ron Taylor.

SIDETRACK CAFÉ 10333-112 St., 421-1326. •Every THU (7-9pm): What Happens Next? (comedy improv show) hosted by Graham Neil of CFRN TV, starring Donovan Workun of Atomic Improv.

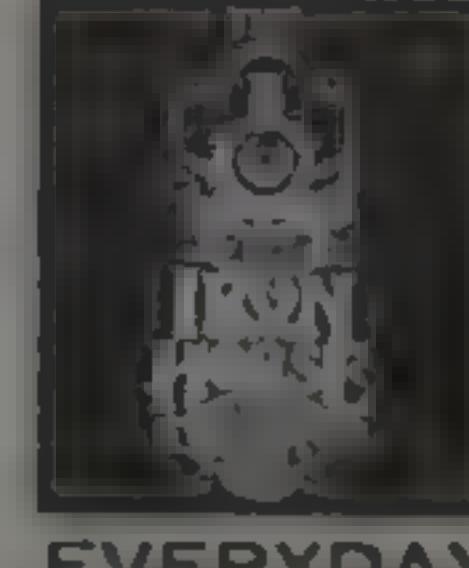
•Every SAT (3-7pm): Afternoons at the Sidetrack: Special guests and a jam. All ages event, kids welcome. No cover. •Every WED (7-9pm): Get Heard: Singer/songwriter circle hosted by Ben Sures. No cover. (Until June 12). THU 25 (7pm door, 10pm show): Fred Eaglesmith and the Flying Squirrels. TIX \$10 adv., \$12 door/day of. Adv. tickets @ the Sidetrack FRI 26-SAT 27 (10pm): Lester Quitzau Very Electric Trio. TIX \$8 adv., \$10 @ door/day of. Adv. tickets @ the Sidetrack SUN 28 (10pm): Sunday Night Live: My Huge Ass, Killer Comedy Show, DJ Dudeman. \$5 cover. MON 29-WED 1

SEE NEXT PAGE

## TAKES ALL TYPES



THE IRON HORSE WATERING HOLE AND EATERY



EVERYDAY

## MUSIC WEEKLY

Continued from previous page

**Candlelight Café:** Coffeehouse w/ Denice Vaughn (CD release for *Walking in the Light*), Roland Majeau. No cover.

**SUGARBOWL CAFÉ AND BAR** 10922-88 Ave., 433-8369. •Every FRI (10pm): Songwriter night. •Every 2nd SUN (2-5pm): FROxyBOY (live chill-out electronic). •Every SUN (8:30pm): Brett Miles presents "Rise." Inspirational instrumental (pass the hat). FRI 26 (9pm door): Prince Pounce. FRI 3 (9pm door; 10pm music): Kim Barlow and Anne Louise Genest.

**TIM'S GRILL** 7106-109th St., 413-9606. •Every SAT: Open stage hosted by Dan Meunier.

**UPTOWN FOLK CLUB** Woodcroft Community Hall, 13915-115 Ave., 436-1554. FRI 26 (7pm musician sign-up; 7:30pm door). Open stage. \$3 cover, members free.

## CLASSICAL

**THE ALBERTA BAROQUE ENSEMBLE** Roberson-Wesley United Church, 10209-123 St., 467-6531, 420-1757. SUN 28 (3pm): Brilliant Baroque: The Alberta Baroque Ensemble. TIX \$22 adult, \$17 student/senior, \$5 child under 12 @ the Gramophone, TIX on the Square, @ door.

**ALL SAINTS ANGLICAN CATHEDRAL** 10035-103 St., 420-1757. SUN 28 (3pm): Passiontide: VoiceScapes. TIX \$15 adult, \$10 student/senior @ TIX on the Square.

**EDMONTON SYMPHONY ORCHESTRA** Winspear Centre, 4 Sir Winston Churchill Sq., 99 St., 102A Ave., 428-1414. THU 25 (8pm): Lighter Classics: Grzegorz Nowak (conductor). FRI 3-SAT 4 (8pm); SUN 5 (2pm): The Masters: Grzegorz Nowak (conductor). •(7:15pm): Piano Nobile (Upper Circle Lobby). Symphony Prelude: Prior to the concert. Guest speaker David Hoyt (ESO resident conductor). TIX \$20-\$60. Student and senior discounts available. Student rush seats \$10.00 one hour prior to performance with valid ID.

**McDOUGALL UNITED CHURCH** 10025-101 St., 420-1757. 423-6230. SAT 4 (7pm): Schola Cantorum Choirs.

**ST. GEORGE'S ANGLICAN CHURCH** 11733-87 Ave., 420-1757. SUN 5 (2:30pm): Spring Sing: Presented by Cantemus Canada, w/ special guest VIVACE. TIX adv. \$8 Adult, \$5 Children (12 and under) @ TIX on the Square. \$10 adult @ door.

**WEST END CHRISTIAN REFORMED CHURCH** 10015-149 St., 454-3882, 420-1757. FRI 3 (8pm): Royal College of Organists, Sundays at Three organ concert: Jennifer Goodine and Gayle Martin. TIX \$12 adult, \$10 student/senior, children 12 and under free. Tickets @ TIX on the Square.

## CLUBS

**BARRY T'S GRAND CENTRAL STATION** 6111-104 St., 438-2582. •Every WED/FRI: Top 40 w/ Dj Damian. •Every SAT: '80s night w/ Dj Damian.

**CASINO EDMONTON** 9055 Argyll Rd., 463-9467. FRI 26-SAT 27: Ali Bright and Special Blend (country rock). FRI 3-SAT 4: Marilyn Faye Parney (country rock).

**CASINO YELLOWHEAD** 12464-153 St., 463-9467. THU 25-SAT 27: The Pam Proud Band (pop, rock). THU 2-SAT 4: Liverpool (Beatle and C.C.R. tribute band).

**DEVLIN'S MARTINI BAR** 10507 82 Ave., 437-7489. •Every SUN: Dj Diabolic spins the in sounds from way out.

**FILTHY McNASTY'S PUBLIC HOUSE** 10511-82 Ave., 432-5224. •Every FRI-SAT: Dj Serial K (rock, alt, punk, dance, retro). •Every MON: Metal Monday hosted by the Bear's Yukon Jack. •Every WED: Wicked Wednesday Retro Dance w/ Dj J.J. •Every SUN (10pm): Open stage hosted by Mike Caton. THU 25: Keith's Pale Ale presents: Pub Soda (pop, rock). THU 2: Sgt. Sing-a-long and the Militaries (alt.).

**GALLERY LOUNGE** Mayfield Inn, 16615-109 Ave. 484-0821. •Every THU-SAT: Dj Steve.

**GAS PUMP** 10166-114 St., 488-4841. •Every TUE/WED: Karaoke. •Every THU-SAT: Dj.

**GREENHOUSE NIGHTCLUB**

Neighbourhood Inn, 13103 Fort Rd., 472-9898. •Every WED-SAT: Dj Travis.

**THE HIGHRUN CLUB** 4926-98 Ave., 440-2233. FRI 26-SAT 27: Monkey's Uncle. FRI 3-SAT 4: Recollection Blues Band.

**THE INFERO DANCE AND RETRO NIGHTCLUB** 9920-62 Ave., 408-2877. Top 40 dance and retro music.

**IRISH CLUB** 12546-126 St., 453-2249. SAT 27 (8:30pm): Billy Wiseman. No cover.

**THE JOINT NIGHTLIFE** WEM, 486-3013. •Every SAT: Power 92 live on location.

**NASHVILLE'S ELECTRIC ROADHOUSE** WEM, 489-1330. Top 40 country and dance music.

**TEMPTATIONZ NIGHT CLUB** Jasper Ave., 109 St. •Every SAT: Latin Night. •Every FRI: Temptationz Lyricist Lounge: Artists get exposure. Booking info PH. 991-6675. •Every THU: Sharks Only Hardcore Pool Tourny. •Every Tue (9pm-3am): Extreme Dance Culture. SUN 5 (9pm): Strictly Hip-Hop Sunday: Featuring live performances by: 2WB/Darkson Tribe/Angeline/J-La. TIX \$8 advance \$10 @ the door.

## CONCERTS

**ALBERTA ROOTS MUSIC SOCIETY** Bonnie Doon Hall 9240-93 St., 420-1757.

•SAT, Apr. 27 (7pm door, 8pm music): Rob Heath, Daisy Blue Groff, Wendy McNeill, Rachelle von Zanten. TIX \$12 adv., \$15 @ door. Adv. tickets @ Myhre's Music, Blackbyrd Myoozik, Clea's Bookshop, Sound Connection, TIX on the Square.

**ARDEN THEATRE** St. Albert. •FRI, May 31-SAT, June 1: Fred Penner.

**CITADEL** Maclab Theatre, 444-1411/465-9132. •SAT, May 4 (8pm): Les Chantamis Bilingual Choir 35th Anniversary. Reception to follow. TIX \$20 @ door.

**DINWOODIE'S** U of A Campus, HUB. •THU, Apr. 28: Radiogram (*All the Way Home* CD release show), Projektor and the Waking Eyes (from Winnipeg).

**HAWRELAK PARK** SUN, May 5 (noon-6pm): Edmonton Earth Day Festival: Laura Vinson, Scona Brae, Dale Ladouceur, Peter and Mary, Incanto, John Spearn, Sandy Kwong, Andy Donnelly, Gravel Road, Bob Jahrig, Cartoonigans, Michelle Boudreau. Earth Fair. Workshops, drum circle, Taoist Tai Chi demonstration. Food fair. Free, bring non-perishable food donation for the Food Bank.

**FULL MOON FOLK CLUB** Bonnie Doon Hall, 9240-93 St., 438-6410, 420-1757. •FRI, May 3 (8pm): Austin Lounge Lizards. TIX @ TIX on the Square. TIX \$14 @ TIX on the Square.

**JUBILEE AUDITORIUM** 11455-87 Ave., 451-8000. •FRI, Apr. 26 (6:30pm door; 7:30pm show): Don Williams, Kathleen Edwards (country). TIX \$34.50, \$39.50 @ TicketMaster. •MON, May 27 (8pm): Du Wop-The Concert: Herb Reed and the Platters, The Nylons. TIX \$50-\$55 @ TicketMaster. •FRI, June 14 (6pm door; 7pm show): Wayne Brady (comedian/musician). TIX \$39.50 and \$45.50 @ TicketMaster reserved seating on sale now.

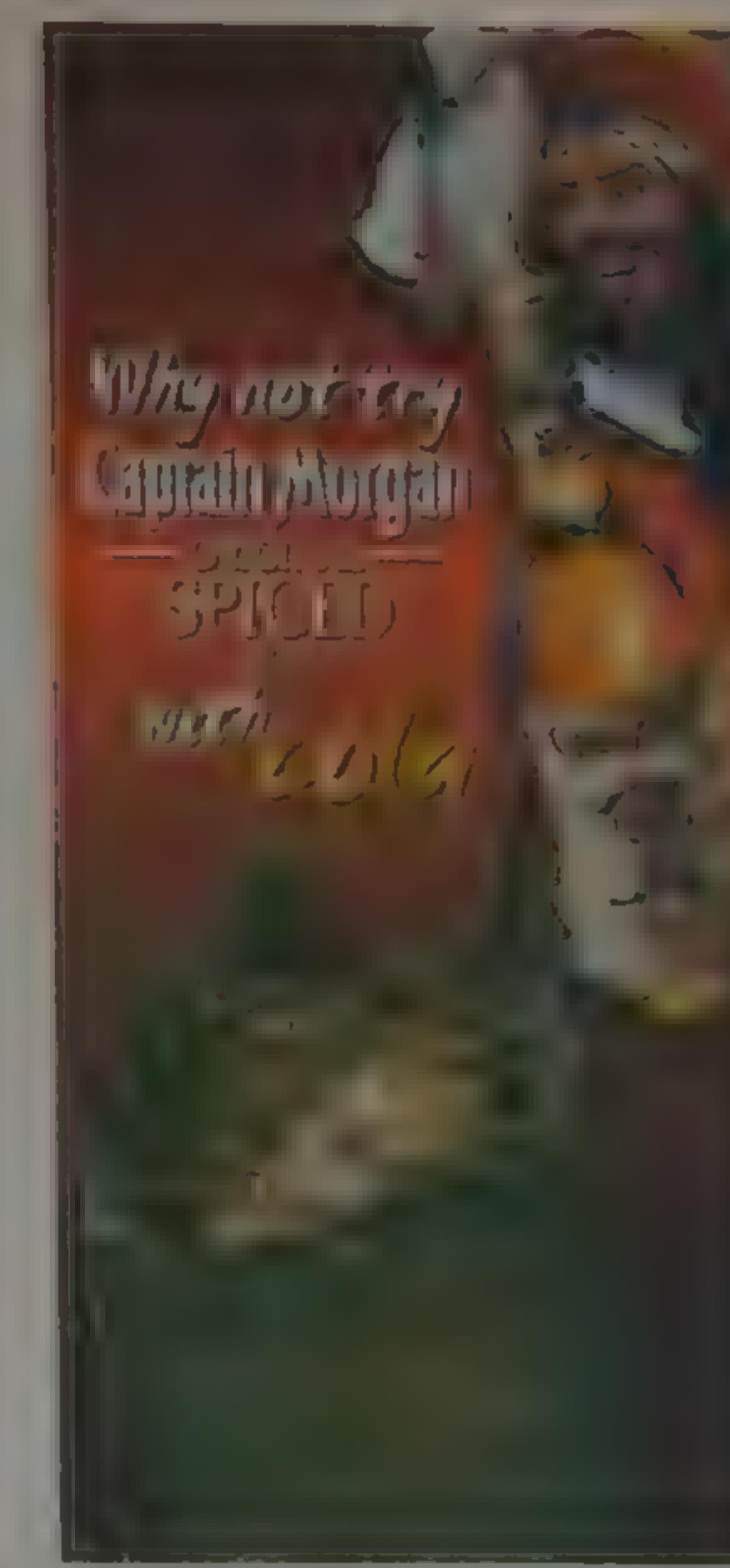
**NASHVILLE'S ELECTRIC ROADHOUSE** WEM, 489-1330. WED, June 5: Nazareth.

**NEW CITY LIKWID LOUNGE** 10161-57-112 St., 413-4578. FRI, May 1: Shikasta. SUN, May 3: Mad Bomber Society.

**POLISH HALL** 10960-104 St., 1-888-533-4555, 456-4566, 414-1341. •FRI, May 10: Square One (Caribbean). TIX \$25 adv. @ Mrs. V's, Irie Foods, \$30 @ door.

**POWER PLANT** U of A Campus, 492-2048. •FRI, Apr. 26 (8pm door): Martina Sorbara, Ann Vriend. TIX \$6 adv. @ SUB info desk, Power Plant, \$7 @ door. •SAT, Apr. 27: Saturday Night Live: Old Reliable, Jack Harlan and AA Sound System. Presented by the Students' Union. TIX \$10 adv., \$15 @ door. •SAT, May 4 (8pm door): Black Gold Big Band (swing). TIX \$6 Adv., \$10 @ door. Adv. tic'lets @ the Power Plant. •SAT, May 25 (8pm door): The Kingpins, General Rudie and Venice Shoreline Chris (King Apparatus), The Operators. TIX \$10 adv., @ SUB info desk, Power Plant, \$12 @ door. No minors.

**RED'S** WED, May 15 (7pm door; 8:30pm





The  
**SHERLOCK HOLMES**  
Pubs

## CELTIC NIGHT

Returns to the  
**Sherlock Holmes Pubs**

Wet your whistle every  
Thursday and Saturday

**WHYTE AVENUE**  
Thursday, April 25  
9pm - 2am

**CAPILANO**  
Saturday, April 27  
9pm - 2am

Limited Seating. Come Early

Corinna McGarrigle - Bodhran & Whistle  
David Mennan - Guitar  
Ryan Spracklin - Fiddle

**CAPILANO**  
APR 25-27 SAT AUGUST

**WEST EDMONTON MALL**  
APR 25-27 MARK MARGARIGLE  
APR 29-MAR 4 DAVE HIEBERT

**WHYTE AVENUE**  
APR 25-27 DUFF ROBISON  
MAY 1-4 CHUCK DELHOMER

**DOWN TOWN**  
APR 25-27 TIM BECKER  
APR 30-MAY 4 MARK MARGARIGLE

Keys Please program in effect,  
Don't Drink and Drive

[www.thesherlockholmes.com](http://www.thesherlockholmes.com)

## MUSIC WEEKLY

Continued from previous page

tra, dress, upper circle; \$33 gallery. •FRI, May 24 (8pm): Buckwheat Zydeco, The Kingpins. TIX \$34 orchestra, dress, upper circle; \$29 gallery

## CONCERTS-CALGARY

PENGROWTH SADDLEDOME •WED, May 8: Usher.

## CONCERTS-JASPER

PETE'S CLUB 614 Patricia St., Jasper, (780) 852-6262. •Every TUE: Hip hop. •Every WED: Punk and Metal. •WED, May 15: Mad Bomber Society. •THU, May 23: Kingpins, General Rudie, Chris Murray.

## CONCERTS-VANCOUVER

THE CAMBIE Victoria. •THU, May 23-FRI, May 24: D.O.A.

COBALT •May 11: The Gruesomes.

COMMODORE BALLROOM •SUN, May 5: KRS-One. MON, May 13: Motorhead. •July 19: Nashville Pussy

LUCKY BAR Victoria. •FRI, May 10: The Gruesomes.

NEW MUSIC WEST •FRI, May 10: Cranes.

PACIFIC COLISEUM TUE, May 28

(6:30pm door; 7:30pm show): Britney Spears. TIX \$69.69, \$84.50, \$99.50 @ TicketMaster.

STEAMERS Victoria. •SAT, June 29: The Hermit.

## COUNTRY

LONGRIDER'S SALOON 11733-78 St., 479-7400. •Every TUE: Live traditional country music hosted by Bev Munro. •Every WED (8:30pm): Jam. •Every FRI (7:30-9pm): Free dance lessons. THU 25-SAT 27: Udder Madness. TUE 30: Rodeo Wind

ST. THOMAS COFFEE HOUSE 44 St. Thomas Street, St. Albert, 458-8225. •First THU ea. month (7:30-11:30pm): Open Jam with Jim and Penny.

## JAZZ

## FOUR SEASONS RESTAURANT

Edmonton Centre, 102 Ave. entrance, 426-4767. THU 25 (9pm): Mo Lefever Trio. FRI 26 (9pm): Shelly Jones. SAT 27 (9pm): Alterations Trio. THU 2 (9pm): Eric Weiden Trio. FRI 3 (9pm): Brett Miles. SAT 4 (9pm): Dan Skakun Trio.

RYTHM & BLUES CHURCH 102 Ave. •Every SUN (3:30-5pm): Jazz and reflections. Until May 5. SUN 28 (3:30-5pm): Jazz and Reflections: John McPherson Dixieland Sextet. Collection @ door. SUN 5 (3:30-5pm): Jazz and Reflections: P.J. Perry Trio. Collection at

the door.

SORRENTINO'S 10612-82 Ave., 434-7607. •Every THU (8pm): Jazz night. THU 2: Kelly Budnarchuk Trio.

STRATHCONA LEGION 10416-81 Ave., 497-4303. FRI 26 (6pm door, 7pm dinner): Swing Into Spring (GMCC Outreach big band). TIX \$25.

YARDBIRD SUITE 11 Tommy Banks Way, 103 St., 86 Ave., 432-0428, 451-8000. •Every TUE: Jam sessions. FRI 26 (8pm door, 9pm show): Knut Haugsoen Jazz Quartet. TIX \$8 member, \$12 guest @ TicketMaster. SAT 27 (8pm door, 9pm show): Stuart Crosley, Lina Allemano Quartet. TIX \$6 member, \$10 guest @ TicketMaster.

ZENARI'S ON 1ST 10117-101 St., 425-6151. FRI 26: Lina Allemano Trio.

## PIANO BARS

LION'S HEAD PUB Coast Terrace Inn, 4440 Calgary Trail S., 431-5815. THU 25-SAT 27: Ron Pederson. MON 29-SAT 4: Ron Pederson.

SHERLOCK HOLMES CAPILANO Capilano Mall, 5004-98 Ave., 463-7788. THU 25-SAT 27: Sam August. SAT 27 (9pm-2pm): Celtic Night: Corinna McGarrigle, David Merriman, Ryan Spracklin.

SHERLOCK HOLMES DOWNTOWN Rice Howard Way, 10012-101A Ave., 426-

7784. THU 25-SAT 27: Tim Becker. WED 1-SAT 4: Mark Magarigle.

SHERLOCK HOLMES WEM Bourbon St., W.E.M., 444-1752. THU 25-SAT 27: Mark Magarigle. MON 29-SAT 4: Dave Hiebert.

SHERLOCK HOLMES ON Whyte 10341-82 Ave., 433-9676. •Every SUN (9pm-1am): Karaoke. THU 25 (9pm-2am): Celtic Night: Corinna McGarrigle, David Merriman, Ryan Spracklin. THU 25-SAT 27: Duff Robison. WED 1-SAT 4: Chuck Belhimer.

## POP AND ROCK

Also see VURB Weekly on page 40.

COSSACK INN 301 First Ave., Spruce Grove, 962-3844. FRI 26-SAT 27 (9:30pm-1:30am): The Hoffman-Brown Band.

EDMONTON SCOTTISH SOCIETY HALL 3105-101 St. FRI 26 (8-midnight): Memory Lane Dance: '40s-'90s music w/ DJ Mike Taylor. TIX \$5.

J.J.'S PUB 13160-118 Ave., 451-9180. FRI 26-SAT 27: The Sleep (rock).

KINGSKNIGHT PUB 9221-34 Ave, 433-2599. THU 25: Mindport. FRI 26-SAT 27: Ten Inch Men. THU 2: Coldspot.

MAXWELL T'S 7230 Argyll Rd., 463-7106. FRI 26-SAT 27: Darryl Barr Duo.

OTTEWELL PUB 6108-90 Ave., 450-5953, 970-7063. •Every THU: Battle of the Bands. THU 25: Radio Flyer vs. Pitstop. FRI 26-SAT 27: Rivercity Groove. THU 2:

Battle of the Bands: Good Morning Winston vs. Free XXX.

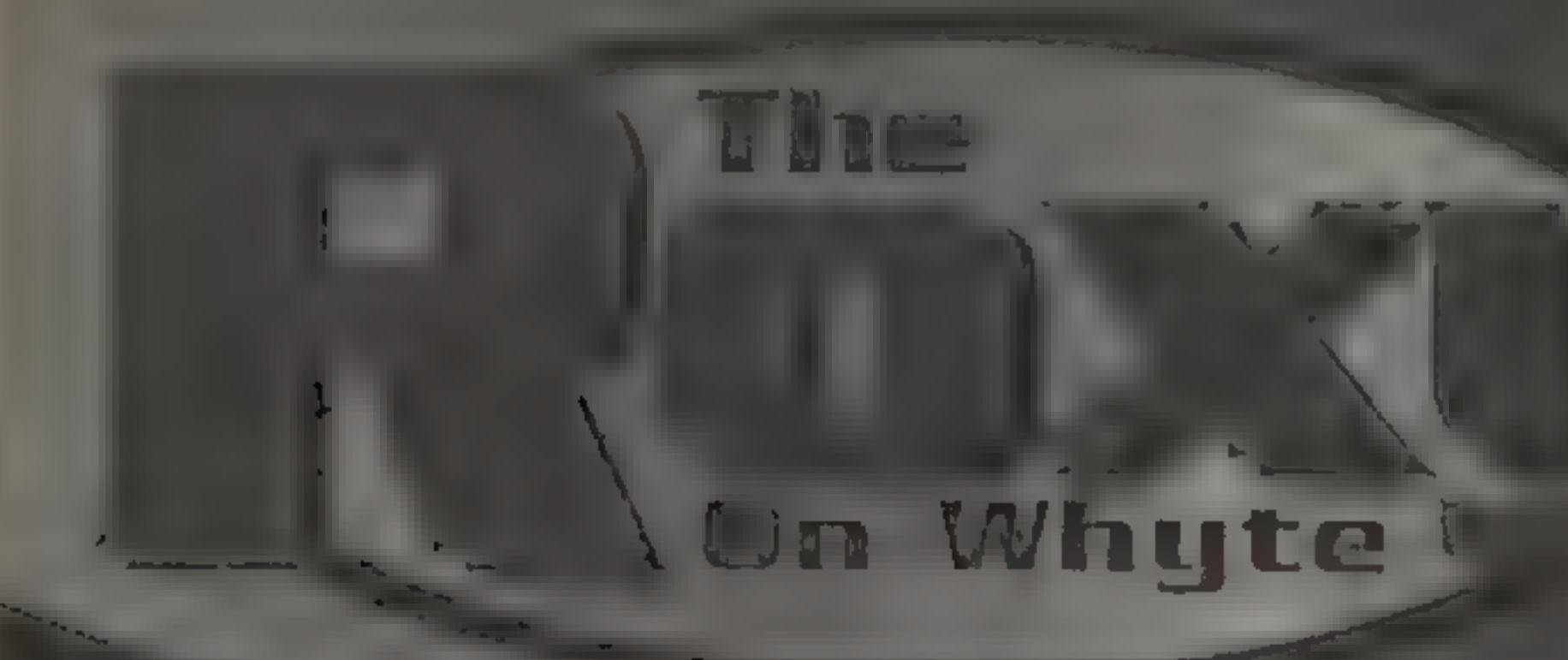
RED'S WEM, 487-2066. FRI 26 (7pm door, 10pm show): Eat 'Em and Smile (Van Halen Tribute band). TIX \$4 adv. SAT 27 (7pm door, 10pm show): Hells Bells (AC/DC tribute band). TIX \$4 adv. FRI 3 (9pm): Cinco de Mayo. SAT 4 (7pm door): April Wine, Blackwater Jack. TIX \$16.95 adv. \$20.95 day of. TUE 7: Bjorn Again (ABBA tribute band).

ROSE AND CROWN PUB Sheraton Grande Edmonton Hotel, 10235-101 St., 441-3036. THU 25-FRI 26: Dwayne Allen TUE 30-FRI 3: Tim Becker.

STRATHEARN PUB 9514-87 St., 465-5478. •Every THU (8pm): Wide open stage hosted by Dustin Zawalski.

TIN PAN ALLEY 4804 Calgary Tr. S., 702-2060. FRI 26: Magilla Funk Conduit ST 27: Funkafeelya. THU 2: Supersong Thursday: Hosted by Scott Peters (Captain Tractor), Joe Bird, Paul Bellows, Mike MacDonald. FRI 3-SAT 4: Matthew's Grin

URBAN LOUNGE 8111-105 St., 439-3388. •Every TUE: Urban Unplugged. THU 25-SAT 27: Mustard Smile. \$5 cover SAT TUE 30: Urban Unplugged. \$5 cover. WED 1: (7-9pm): Goldfinger (CD release celebration). No cover. (10pm): Whatbox. Xlith House. \$5 cover. THU 2: Pub Soda. No cover. FRI 3-SAT 4: Joint Chiefs. \$5 cover.



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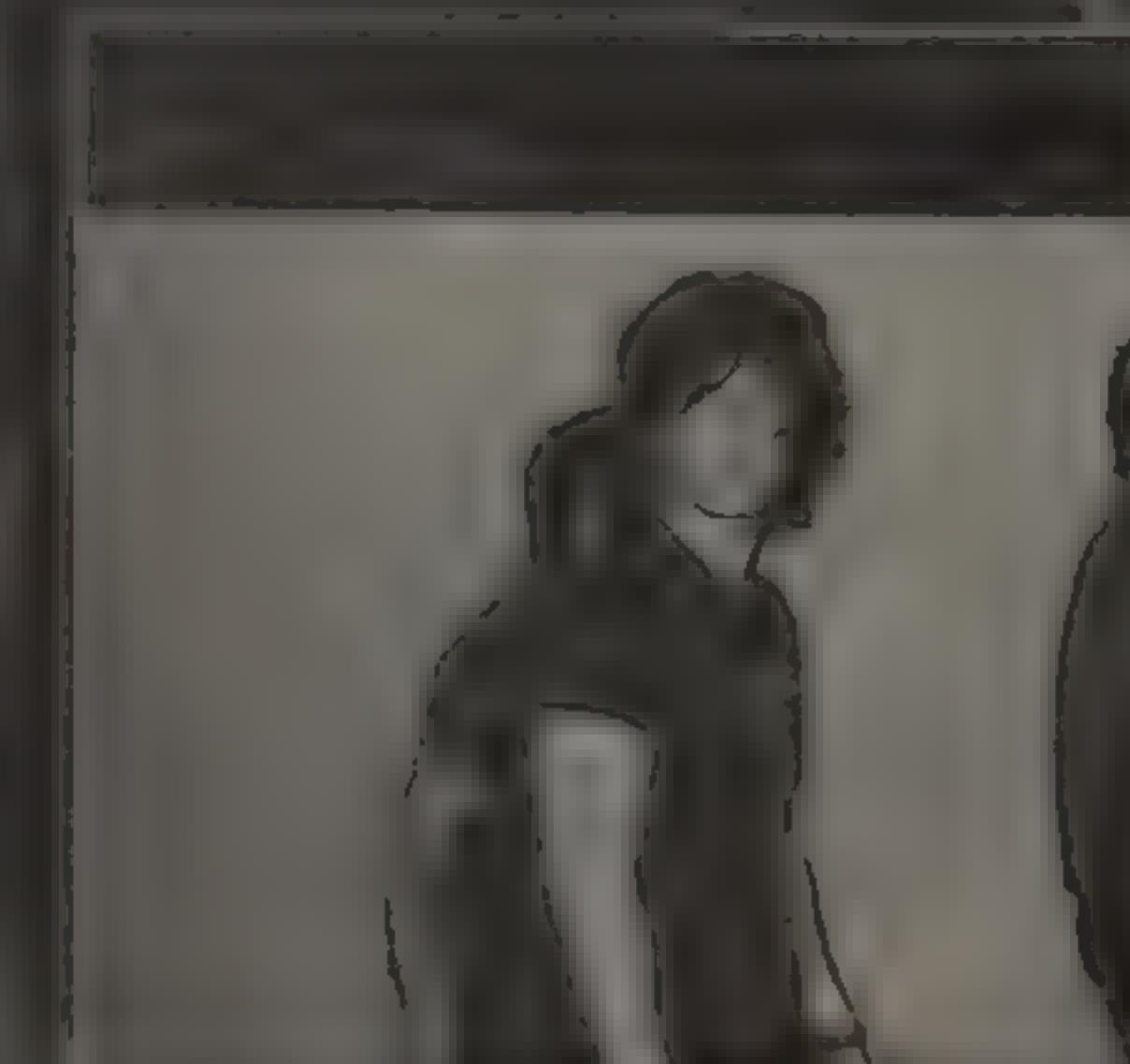
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## PETE YORN

MUSIC FOR THE MORNING AFTER



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Pick up music for the morning after, the sparsely-televised

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CD IN STORES NOW

## CLASSICAL NOTES

inside the concert halls

BY ALLISON KYDD

critique  
about a paddle

of music columnist is an unusual one that offers both considerable license and daunting challenges. I cannot pretend to be an expert on es of classical music from chambors to opera, single instruments to orchestras, new music to componists dug out from beneath the culated dust of several centuries. ers have two basic options when with the impossibility of completering their field: they can either ery humble and doubt their own tment, or they can try bluffing it and risk coming across as arrogant. been accused of doing both, though my true goal is simply to offer opinion as someone who may not assical expert, but at least is a lowractitioner as well as an avid fan. I'm happy to admit my personal ons and prejudices, I don't think ppreciation of music should be rigid or entirely subjective. If we

never went beyond suggesting everyone has their own tastes, we'd miss so many animated discussions!

Not only is it difficult to write confidently about a wide spectrum of performances, to find the time for background research and to speak to the musicians themselves, it's sometimes difficult for reviewers to attend all the performances they'd like. Comps are certainly a help, especially when we don't have to beg for them. Most columnists are more likely to write about concerts they have a chance of seeing. (Sometimes I hear complaints that only the big organizations, such as the Edmonton Symphony Orchestra and Edmonton Opera get adequate media coverage. I'm not sure that's the case—I certainly doubt that the media play favourites—but if it is, it may well have something to do with the availability of free tickets.)

One way of making classical music more accessible to reviewers and lay people alike is by offering free concerts. For instance, the Winspear has followed the example of McDougall United Church, All Saints Anglican Cathedral, Convocation Hall and other centres with a longstanding tradition of free concerts with their April Wednesdays at Noon Series. This practice helps those who can't justify ticket prices become part of the classical music audience.

One organization that has made it easy for columnists to attend their complete 2001/2002 program is Pro Coro Canada. Though it seemed odd to give over their season finale to a guest act, the Elmer Iseler Singers were a hit, and the Pro Coro regulars got to enjoy a busman's holiday. Many relished the opportunity to actually listen for a change, while others said they loved the music so

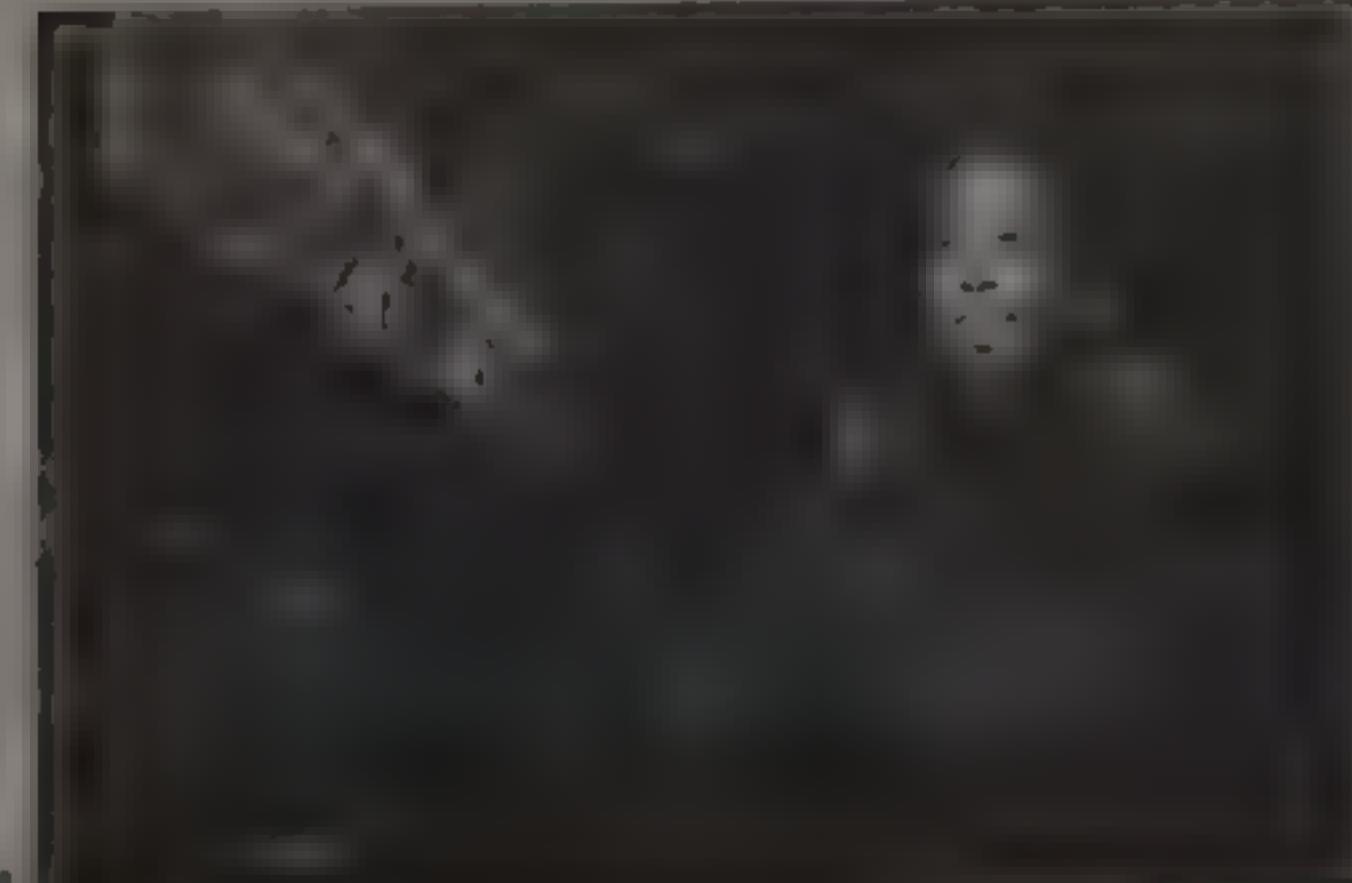
much they longed to be up there singing as well.

The Iseler Singers performed primarily sacred repertoire, plus a few playful numbers such as the *Due West* collection by Canadian composer Stephen Chatman. Talk about versatility! The choir's pure white sound fractured into train whistles and chugs, a flight (or was it a nest?) of wasps and the warbling of chickadees. Last on the program was a group of spirituals ranging from the old standby "Go Tell It on the Mountain" (arranged by Leonard Ballantine) to the less-familiar but equally effective "Set Down, Servant" (Robert Shaw). The audience showed its appreciation with a standing ovation and was rewarded with an encore, a setting of the "Irish Blessing," dedicated to the memory of the four Canadian soldiers recently killed in Afghanistan.

Pro Coro is currently advertising next year's program, again a mix of Pro Coro traditions: the Pro Coro Family Christmas and Good Friday at the Winspear, as well as special concerts and guest acts. On October 27, Pro Coro's Connections Canada series will present the Rankin Inlet Throat Singers (Kivalliq Tatigiit), and in February of 2003, Latin American choral music and Venezuelan maestro Maria Guinand will bring us a touch of Mardi Gras in the middle of winter. Also, the installation of the Davis organ should be complete by September 29, just in time for Leonard Bernstein's *Chichester Psalms* and other works featuring organ and choir. It's no surprise Jeremy Spurgeon will be at the console for the performance, since he is Pro Coro's resident accompanist. The organization has renewed artistic director Richard Spark's contract for another three years. □

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**Date / Time:** 8:00pm Thursday May 16th  
**Tel:** (780) 423-4448

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# BLUES ON Whyte

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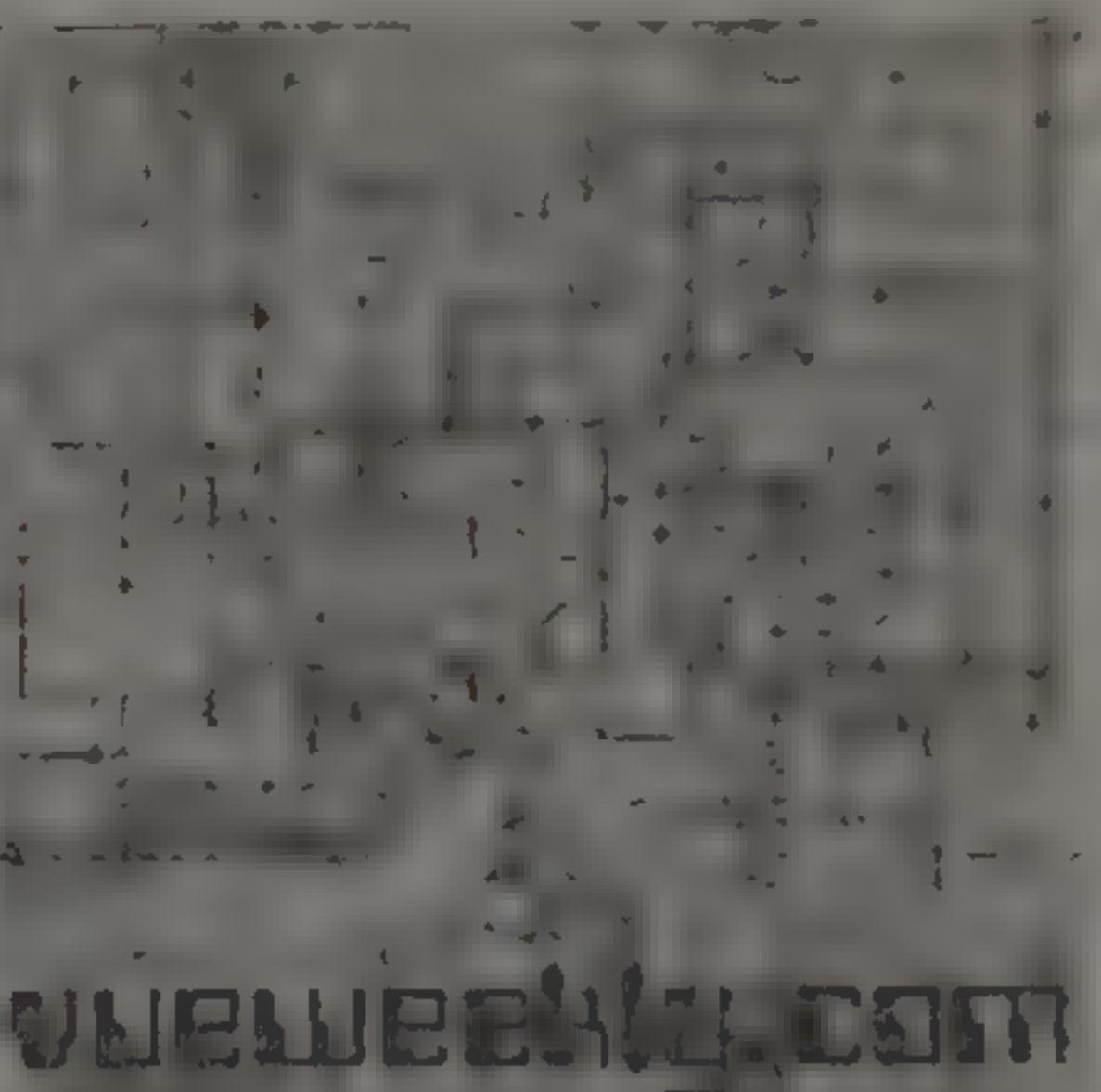
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BY CAM HAYDEN

## Dial Q for Quitzau

**Lester Quitzau's Very Electric Trio • Sidetrack Café • Fri-Sat, Apr 26-27** One thing you can always say about Lester Quitzau is that he has a firm grip on what he wants to accomplish artistically—he's got the intestinal fortitude to go after it, plus the talent to back it up. That raw talent was evident even in his early days as the leader of the blues-



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rockin' outfit the Slippin' Lizards. As Quitzau developed that talent and refined his artistic vision, his impressive acoustic side and the somewhat experimental nature of his solo discs came to the forefront.

More recently, the work he's done with Bill Bourne and Madagascar Slim as part of Tri-Continental measures up to any world/blues/folk music being made anywhere, a fact confirmed by their 2001 Juno win for Best Roots and Traditional Recording. The new Tri-Continental disc, *Live From Europe* (which is being distributed in Canada by Festival) "came out in February and has been doing well," Quitzau says. "It's a very real, honest recording—it was done at a single club date with no edits, so what you hear is what we did."

It's too bad, then, that Quitzau's club dates are getting more and more infrequent. In fact, this weekend's performances at the Sidetrack by the Very Electric Trio (Quitzau along with drummer Greg Ferguson and bassist Greg Johnston) will be the group's sole club date in Edmonton this year. It's also an opportunity to premiere the group's video for the song "Home on the Range." ("I hope the video is ready to go," Quitzau says. "We're in post-production right now and they tell me we should have a copy in our hands for the weekend.")

The shows are also a warm-up for an imminent tour of Europe that gets underway on May 5. "We've got dates throughout Germany," Quitzau says, "and it's also a CD release tour for *So Here We Are*,

which has been put out in Europe by the Tradition and Modern label."

Another project that has the spoken artist excited is an upcoming appearance at the Winspear. "I've been working on the charts for the Edmonton Symphony gig next year," he says. "I'm really looking forward to it." Does he prefer soft-seaters to the club date? "They seem to be playing more than clubs these days," he adds. "But do I prefer it? I don't know. They each have their appeal. The theatres we seem to focus on are the acoustic side and in the clubs you get to rock out a little."

Quitzau's musical vision in the days to come includes blues, jazz, a touch of hip-hop and contemporary funk handled in a way that sounds familiar but often takes the listener into uncharted territory. One wonders if the fact that his music is so hard to pigeonhole has worked to the detriment of his career, but it's an encouraging sign that Quitzau's audience not only seems to be listening, but growing, too. "I've seen a lot of broadening of the audience in the last couple of years," Quitzau says. "We've got the older folks, but more and more I'm seeing young kids coming out to see what we're up to."

Cam Hayden hosts the Friday Night Blues Party from 9 p.m. to midnight on the CKUA Radio Network, 580 AM and 94.9 FM. He is also a partner in Blues International Ltd., producer of Edmonton's Labatt Blues Festival.

## WHY IS IT THAT I AM CONSTANTLY GOING OUT TO SEE THESE OVER PAID UNDER TALENTED BIG NAME DJ'S?

You would think once would be enough, but time

after time after time I go and drop the cash. I can't

help but wonder, am I a total star-struck super-chump for

paying fifty bucks to see Dad Boy P. Chokenfold play so high

that he can't even see the records, let alone mix them properly?

I say that no, I am not a chump and that yes, it's worth it.

Every time I go to these events I meet these totally smashed/hot guys who I take home and spank (sometimes I make them bark like dogs.)

Do I feel bad preying on these overly drunk pretty boys?

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Boom Poetic, but it was their shared view of hip hop's potential that solidified their bond. "During the early '90s, when corporate infraction started to take place, the music started to get really yucky," Beans says. "We just started out to make the music we wanted to hear."

BY DAVID STONE

### Anti matters

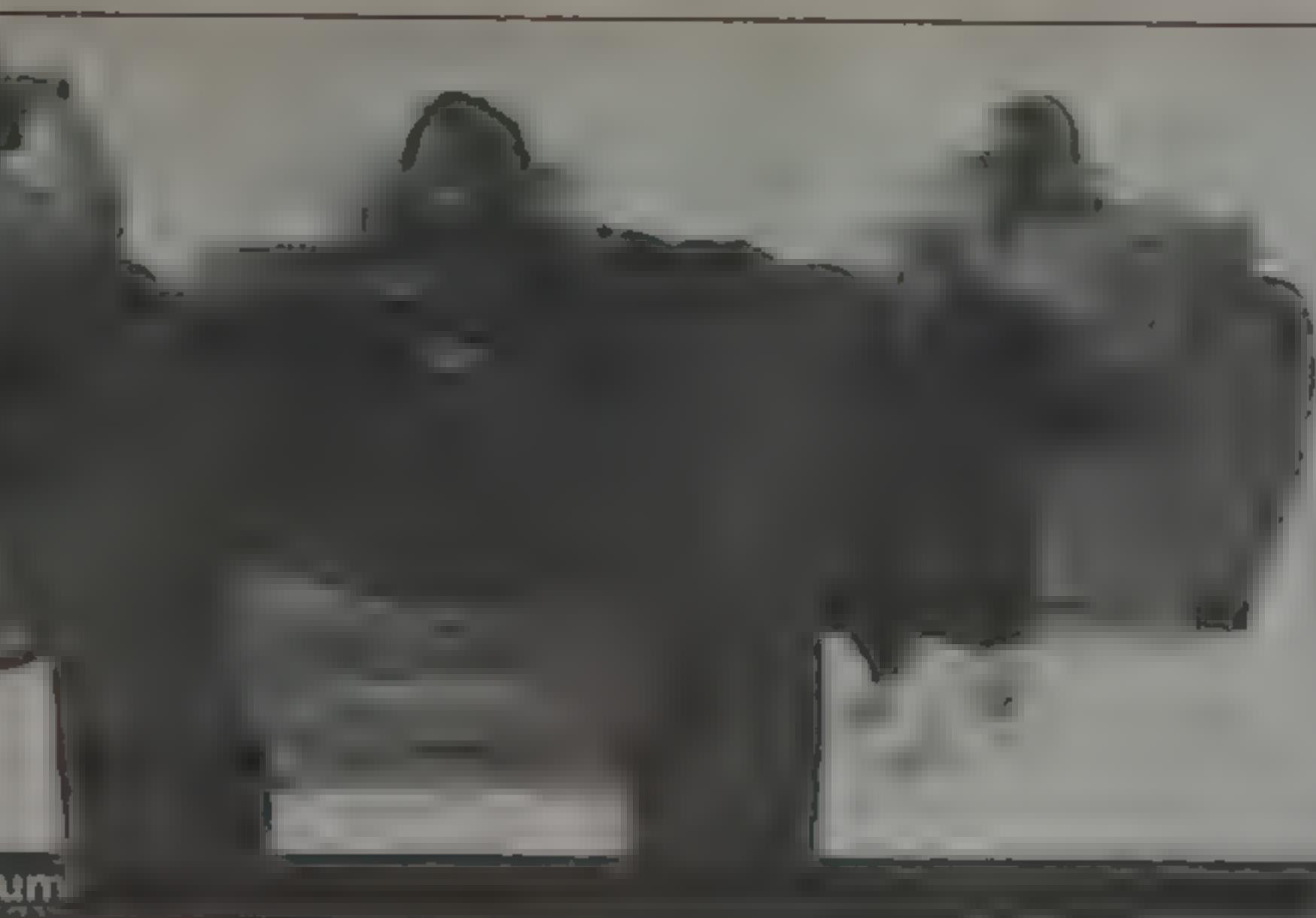
10th Anniversary Cross-Canada Concert Series • Feat. Anti-Pop Consortium, Bonobo, Buck 65 • Mon, Apr 29 • Rev. From the street corners of New York City to tours of Europe, Anti-Pop Consortium has come a long way in the last decade.

During their early years, group members Beans, M. Sayid and Highest were devoted members of New York's spoken-word and poetry scene. The three would individually showcase their a cappella lyrical style at events like *Rap Meets Poetry*. "It opened me up to trying different things," says Beans. "The strength of a cappella is that the emphasis had to be on the words, so it made me a better writer."

At the time—a period Beans refers to as the "Vanilla Ice era"—the three were involved in various poetry groups such as *Soup*, *Vibe Kameleons* and

Accordingly, the trio launched an independent record label—Antipop Records. Modelling themselves after Bad Brains' ROIR label, Antipop began putting out strictly cassette recordings of their music, and named the series *Consortiums*. The cassettes weren't distributed widely, but they nevertheless quickly garnered an underground following, eventually becoming known to their followers as the *Tragic Epilogue*, due to their poetic nature. "People started associating the name of the record label with the names of these tapes," Beans explains, "and that's how we got to be Anti-Pop Consortium."

Anti-Pop Consortium has stayed true to their underground roots, eschewing the usual mélange of R&B hooks and predictable rhymes, for a unique blend of underground hip hop and electronic music. Their latest release, *Arrhythmia*, for example, is rich with experimental sound effects and unapologetically electronic production courtesy of longtime collaborator E. Blaize.



Initially, Beans says, their uncompromising style didn't endear themselves to the major record labels. "At the time," he says, "they weren't really trying to hear what we were representing, so we had to take it upon ourselves to put out our own material." That persistence is now paying off, though, as many of those same naysayers now profess themselves to be admirers.

Success or no success, Beans says the group won't be altering their style to suit mainstream expectations. The term "anti-pop," he says, speaks for itself. "It's more of a description of what the music isn't," he declares. "People are mainstream or popular for a reason. That's not really my concern; my concern is to make the best music possible." —SEAN AUSTIN-JOYNER

### This is a May Day

Considering this week's cover story deals with the labour situation in North America, you might think something's up. If you're a believer in the

proletariat, then step down to Gazebo Park in the Old Strathcona area on Wednesday, May 1 for a unique celebration of International Worker's Day entitled **MayDay 2002**.

Every year, local electronic producer Beatcreep (a.k.a. Michael Morin) invites a crew of DJs to play at a free public party held at the south side landmark.

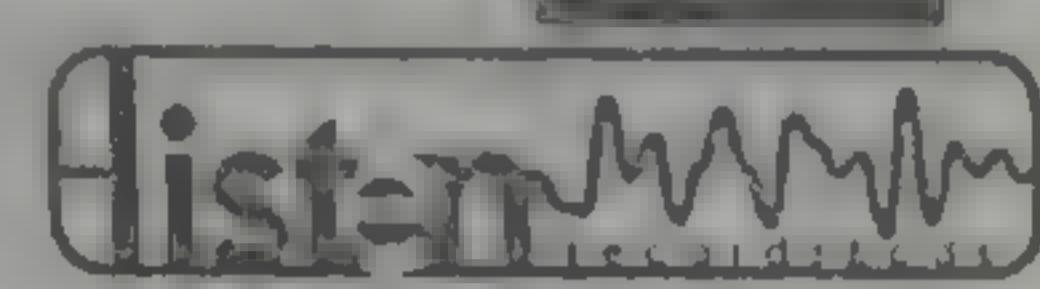
Scheduled to appear this year are Rolodex, Darkson Tribe, Khadija, Slacks, Degree, Phatcat and Skoolee. The free party starts at 5 p.m. and runs until 10 p.m., and is sponsored by the Edmonton and District Labour Council, CJSR-FM 88.5 and, of course, the Industrial Workers of the World.

Speaking of parties, news has come down the wire that the annual *Viva Las Vegas* has been cancelled this year. This year's version was set to take place at the beginning of June, but mounting logistical problems forced promoters Nexus to shelf the event and concentrate their efforts on this fall's *Nexus Gathering*.

Happily, anyone looking for a taste can head downtown to Lush on Saturday to hear **Nick Delgado** spin at the club's weekly Turbo progressive club night. The Nexus co-founder moved to Vancouver last year to concentrate on producing music and DJing along the west coast. Saturday's appearance will be his first in his hometown in several months, and he

promises to bring some of his latest dark house creations.

People looking for a weekly progressive house and trance night might want to join the Starving DJs at New City Suburbs tonight (Thursday) as they begin their **Infinity** residency. Joining them at their official grand opening will be monthly resident and live remixer Pilotpriest. Also spinning tonight (Thursday) for Lush's Trauma Thursdays is Toronto drum 'n' bass head **Tommy Iffingas**, along with MC Caddy Cad. ☺



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# ON SALE NOW FREAKY FLOW



After the widespread success of his first two mix albums, comes the next chapter in the phenomenon known as **Freaky Flow**. The CD is titled "Keep It Live" and was recorded live at Toronto's Living Room January 17. The disc features **Freaky**'s longtime partner & sidekick **Flipside** on the mic and the energy they create makes you feel as if you are actually there! The tracklisting includes gems from "Catchin' Wreck", "4 Hero", "DJ Slip", **Freaky Flow**'s remix of 311's "You Wouldn't Believe" and many more!

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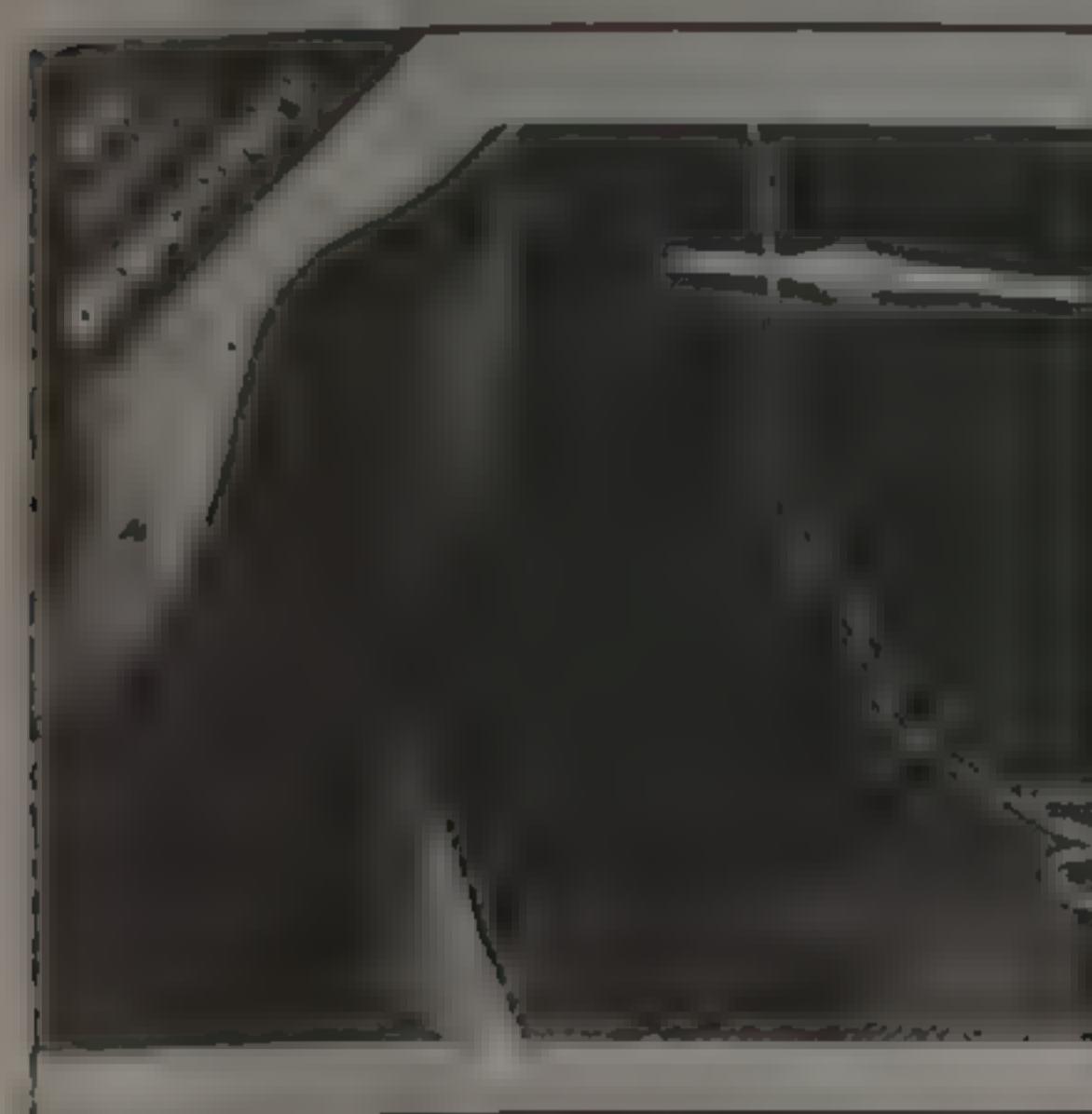
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### McLUSKY *McLUSKY DO DALLAS (Too Pure)*

I'd never heard of this English three-piece before, but this disc was simply too intriguing to pass up. The first thing that grabbed me was the title of the lead track, "Lightsabre Cocksucking Blues." The second was the fact that this little disc was produced by the god of all things loud, Steve Albini.

*McLusky Do Dallas* turns out to be 14 tracks filled with whirling guitar squawks, schizophrenic vocals and helter-skelter drumming—in other words, one of the most punishing rock efforts I've heard so far this year. I mean, how much attitude must a band have to write rock lyrics like "Nicotine stained on account of her crutch and I'm aching from fucking too much"? This trio is revved up like a race car and goes into overdrive for a set of ferocious rock (and I should spell that with a capital R) leavened only by the tongue-in-cheek, bass-driven ballad "Fuck This Band," which shows that McLusky aren't so pretentious that they can't poke fun at themselves.

They have the same rock energy that fuels the White Stripes, and the same intensity of pre-Nevermind Nirvana. Will they be the next big thing? Probably not. Should there be a space reserved for them on your CD rack? Absolutely. ★★★★ —STEVEN SANDOR

### PAUL WESTERBERG STEREO (VAGRANT/UNIVERSAL) GRANDPA BOY MONO (VAGRANT/UNIVERSAL)

It's not often that the bonus disc steals the spotlight from the main album, but in the case of Paul Westerberg's latest effort, the bonus material (recorded under the moniker "Grandpa Boy") certainly walks away with the show. Mono sees Westerberg reunited with ex-Replacement mate Tommy Stinson for 11 rapid-fire songs.

Forget the fact that they sound like they were recorded once in a basement with little in the way of production values. There are some raw nuggets here, and Westerberg's lyrics are at their piss 'n' vinegar best. "You oughta be a silent film star, and keep that pretty little trap shut," drawls Westerberg at one point with the same devil-may-care attitude that made the Replacements' "Waitress in the Sky" (from the seminal *Tim*) such a timeless track. And on "Knock It Right Out," Stinson rocks out with the same abandon that made the early Replacements so critical to modern music history.

Damn if he makes a mistake or two; it's the passion that counts.

While Westerberg's Stereo disc (a collection of solo tracks written at home and also recorded unprofessionally) is unfortunately overshadowed, it also merits some serious attention. Moments like the tape running out during a musical surge in "Dirt to Mud" are especially charming—these are simple tunes in which Westerberg shows off some sober maturity. "The only lie worth telling," he moans over a simple guitar line, "is that I'm in love with you." Stereo sounds like a confessional, but raw, out-of-left-field covers of the traditional "Mr. Rabbit" and Flesh for Lulu's "Postcards From Paradise" show that Westerberg still likes to have fun.

Together, these two discs are a vital reminder of what rock music can be: important, vital, but never self-important. **Mono:** ★★★★ ★ **Stereo:** ★★★★ —STEVEN SANDOR

### N\*E\*R\*D IN SEARCH OF... (VIRGIN/EMI)

In case you still don't know who that skinny black dude singing the hook in practically every rap video around these days is, his name is Pharrell Williams, and he's a N\*E\*R\*D.

N\*E\*R\*D (No one Ever Really Dies), the new identity of the Neptunes—best known for their production work with Ludacris ("Southern Hospitality"), Jay-Z ("I Just Wanna Luv U") and Babyface ("There She Goes")—is a music purist's dream: an unknown band that makes music for its own sake. *In Search of...*, with its focus on live instruments, off-key R&B hooks and varied lyrical content, represents a reinvention of the Neptunes' trademark sound; electric guitars and crash cymbals are a far cry from the electronic keyboards of their most popular work.

But the real charm of *In Search of...* is that its creators are relying on quality, not star power, to sell it to record-buyers. (Even the guest appearances are by decidedly non-marquee names like Kelis, Tammy Lucas and Vita.) That strategy rarely works, but here's hoping N\*E\*R\*D finds a way to turn it to their advantage. ★★★★ —SEAN AUSTIN-JOYNER

### FRED EAGLESIMITH FALLING STARS AND BROKEN HEARTS (A MAJOR LABEL)

Lingering doubts be gone. With *Falling Stars and Broken Hearts*, Fred Eaglesmith has nailed down his reputation as one of Canada's most genuinely talented blue-collar country-rockers. And because this is Canada, not the U.S., his songs have a bit of a surreal, northern sensibility (something hinted at by the psychedelic album cover depicting someone bowling on an airport runway, although the approaching plane looks vaguely godlike).

The record is more than straight-up drinkin' and fightin' tales—there's nearly as much crooning as twanging, jilted lovers are contemplative, not out for revenge. The weary protagonist of one narrative, the chilling "Cumberland County," is a snowplow driver who's thinking about missing a curve and

driving his plow straight into the sun. (It's a song Springsteen might have written if he grew up in rural Ontario.) Snowplows and soft love songs aside, there are still more than enough automotive references to appease the Eagle smith faithful. ★★★ —DAN RUBINSTEIN

### GHETTO CONCEPT 7 BILLS ALL- STARS: DA ALBUM (VIK/BMG)

Just when everyone not living in Toronto was about to forget about them, Ghetto Concept's new compilation arrives in stores. You'd think any disc boasting a roster that includes Maestro, Snow, Kardinal Offishall and Red-One (Rascalz) ought to be an instant classic. Unfortunately, all those appearances are on the same song ("Still Too Much") and it's on the rest of the album that the true creativity is to be found. The title track, for instance, includes some of the most impressive eight-bar stanzas in recent history (with the regrettable exception of the poorly-timed line "It's my thang, guns go bang/Red dot on your head, like you're from Pakistan").

Followers of the collective will recognize guest artists like Ray Smoove and Ward 21, who have been featured on many of their previous projects, it's their only female member, Angel Duss, who delivers the album's real breakthrough performance. But until some smart label encourages Duss to try a solo project, her first verse on "Kitty Kat" will have to do. ★★★★ —SEAN AUSTIN-JOYNER

**54-40 RADIO LOVE SONGS: THE  
SINGLES COLLECTION (COLUMBIA/SONY)**  
Love 'em or hate 'em, you've got to give 54-40 credit for keeping up the fight. They've ridden up and down the charts—and back and forth across the country—enough times to earn anybody's respect.

That said, the band have bought some time while recording their new blues-influenced album with rock's classic stopgap: the greatest-hits collection. Two new songs are included as a preview of things to come—the steady, driving "Love Rush" and the funkier "Plenty Emotion." Beyond that, the disc serves up a cross-section of material from the band's years with both Columbia and Warner—with a surprisingly high number of decent radio singles standing out from the occasional dose of hearty bombast.

The Warner tracks have been re-recorded, and the performances seem more lively than ever. "One Day in Your Life" and "Baby Ran" rush along with a newfound urgency, but you have to wonder why "Miss You," from the band's last Warner effort, *Fight for Love*, was excluded.

For all of its inspired moments "Assoholic" and "Radio Luv Song" in particular—*Radio Love Songs* isn't perfect. But neither was 54-40's output, and even they might tell you that. That's what happens when you've been around forever. It's just astounding to realize how much stuff they've put out there, and how much of it will likely haunt the airwaves for years to come. ★★★ —DAVE JOHNSTON

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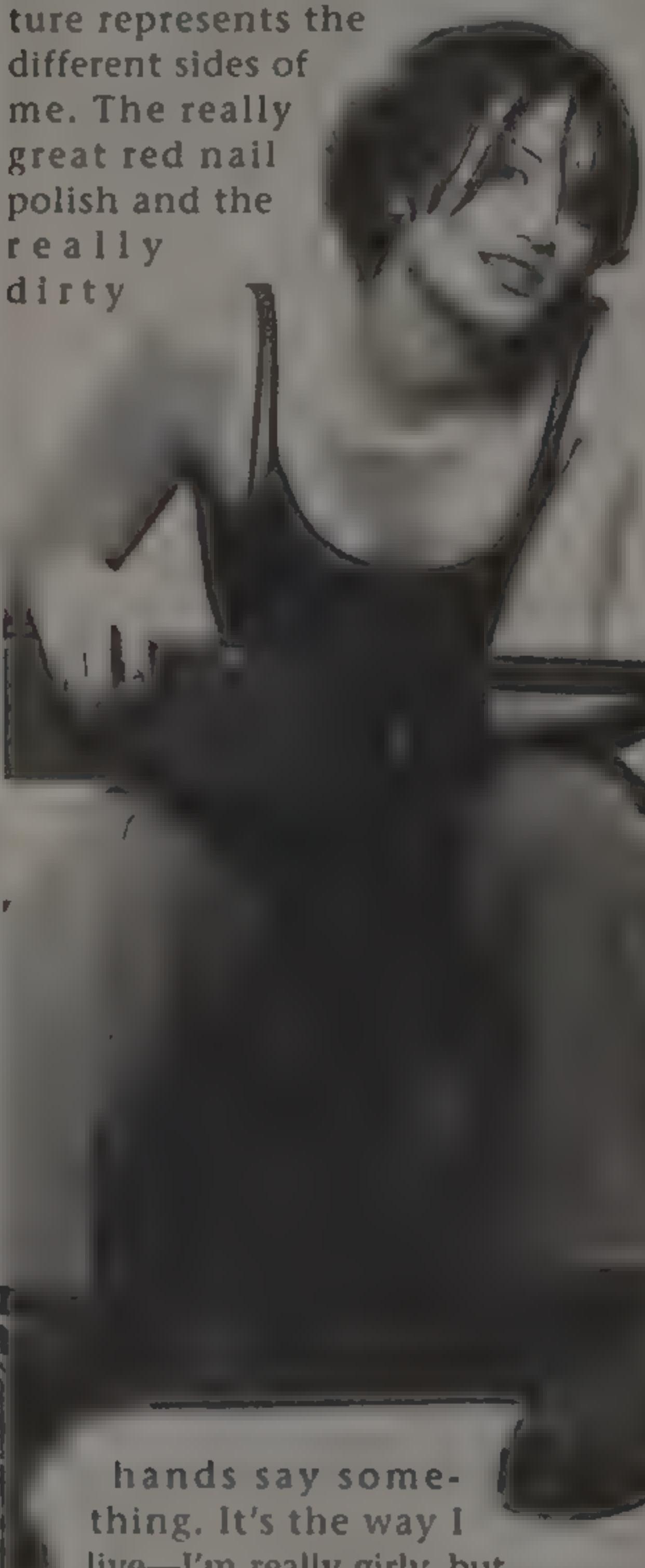
## Wry Martina

Martina Sorbara  
answers a few  
questions about *The  
Cure for Bad Deeds*

BY DAVE JOHNSTON

**Vue Weekly:** So about the cover of *The Cure for Bad Deeds*. What were you doing that would get your hands so filthy?

**Martina Sorbara:** It's from my car engine, actually. The photographer wanted me to have dirty hands in the shoot, and the oil from the engine was the only thing that was really visible in the sun, which was drying out the mud we were previously using on my hands. In retrospect, I think the picture represents the different sides of me. The really great red nail polish and the really dirty



hands say something. It's the way I live—I'm really girly, but at the same time I can be really dirty and boyish.

**VW:** I'm thinking that you've gotten your hands dirty a few times, figuratively speaking, if the songs are anything to go by.

**MS:** The characters in my songs are all me. They're all right out of my life.

**VW:** So when you sing things like, "When I strip for my window, the audience is always easy" [from "Once I Was Mighty"], we're talking about reality.

**MS:** Well, there's such a thing as metaphor. [Laughs.] But I do really have a hard time writing fiction and in some ways I wish that I could do it.

**VW:** So if these songs are autobiographical, there have been a few people who have come along and broken your heart, it seems.

**MS:** I think I've had my heart broken maybe twice. And I don't even know if those are going to be the big major heartbreakers of my life. I don't think I really know what heartbreak is, *per se*. I also don't think

I've had rougher luck than anyone else in love and life, but in music it's easier to dramatize it. I think I'm a pretty happy person. I'm single right now, and I'm very happy about that. Single in the spring, which is so nice.

**VW:** You released *The Cure for Bad Deeds* independently last year didn't you?

**MS:** [That version] was much shorter. The version that's out now on Nettwerk has four new songs on it—"Undone," "Cherry Road," "Better Man" and "All in Good Time."

**VW:** Considering its escapist theme and lines like "I ain't seen Manhattan yet, except on my TV set," it's eerie that the song "End of the World" was out there before September 11.

**MS:** Yeah, "Cherry Road" is actually about that day. I wrote "End of the World" a while ago, and I played

[prevue] **pop**

this show soon after September 11 and this guy was convinced that I wrote it because of what happened. When I play that song now, it has a different meaning and a different feeling to me. The meanings of all of my songs change, though. In some cases, I don't even remember the original meaning. Sometimes

it won't have a meaning until I've been play-

ing it for two months until finally some truth comes to me. Seeing songs transform like that made me realize that I wasn't writing from a conscious place, and I was writing about stuff that didn't surface in everyday life.

**VW:** Jian Ghomeshi is your manager and he also produced *The Cure for Bad Deeds*. How did you get involved with a guy who used to be in Moxy Früvous?

**MS:** We met in the Toronto music scene, crossing paths. We played at the same festival east of

Toronto, then we started hanging out as friends. Then his band took a hiatus, and he figured he could start managing me. When it came time to make a record, I knew that he was familiar with all of the songs and that he knew me well, so it seemed like a good combination for the studio as well. We have a really good relationship now, but there was a time where we were having some trouble finding our ground on where friendship and business were going to stand. We realize that we can't be friends in the exact same way as before and we can't spend all of our time together, because it would be too much.

**VW:** So, have you done any bad deeds today?

**MS:** No, so I'd better get working on that. [Laughs.] I really have to get this *Cure for Bad Deeds* thing figured out because I just liked the way it sounded. It's one of those things where I don't quite know what it's about, but it means something to me in some way. ☺

Martina Sorbara  
Power Plant (U of A) • Fri, Apr 26

# film

## Take me to the Rivette

Masterful *Va Savoir* has wit, style and beautiful actresses in ridiculous abundance

BY PAUL MATWYCHUK

I could start this review by expressing my belief that legendary French director Jacques Rivette's sophisticated tour de force *Va Savoir* is both a masterpiece of elegance, erudition and wit, as well as a peerless work of classically structured dramaturgy—but somehow, I don't think that would exactly be what movie producers call

"money review." No, I think I'd better begin instead by noting that Hélène de Fougerolles, who plays a resourceful young scholar named Dominique, is one of the most dizzyingly beautiful women I have ever seen in a motion picture. A slim, suntanned blonde with wise eyes and a skeptical way of smiling, she's the rare gorgeous actress who can also convincingly portray braininess. In her first scene, she helps out a man who's searching the stacks at a university library for a lost manuscript by the 18th-century playwright Carlo Goldoni, and de Fougerolles plays the scene with such ease that you never doubt she knows what she's talking about, or that the man would be instantly intoxicated by her.

The man is Ugo (Sergio Castellitto), a theatrical producer who's currently appearing in his company's underattended touring production of Ibsen's *As You Desire Me* opposite his lover, Camille (the utterly charming Jeanne Balibar). It's the first time Camille has been in Paris since ending an affair with a dour philosopher named Pierre (Jacques Bonnaffé) three years earlier, and, bored of sitting in her hotel room while Ugo spends his days with Dominique hunting for the Goldoni manuscript (both of them are convinced it's located somewhere in her late father's haphazardly organized library—that is, if her ne'er-do-well half-brother Arthur hasn't sold it already to pay off his debts), she hesitantly seeks out her old lover's company. Pierre is still attracted to Camille, even though he's now married to a dancer named Sonia (Marlène Basler).

### Do as the Rohmers do

The skill with which Rivette allows the relationships and alliances between these six characters to combine and recombine in every conceivable way is nothing short of dazzling—although he directs the proceedings with such modesty and simplicity (there's not even any music in the film until the luminous final scene, when Peggy Lee's silky "Senza Fine" suddenly floods the soundtrack) that you come away from the film half-believing that in Paris this kind of stuff probably happens every day. Rivette was 73 years old when he made this film, and it has the same effortless serenity, the same wry affection for human foibles and the same plainspoken visual style that I tend to associate with other older filmmakers such as Luis Buñuel and Eric Rohmer. When Rivette punctuates *Va Savoir* with scenes of Ugo and Camille performing *As You Desire Me*, he's not trying to show off his cultural savvy or intimidate the audience with his cleverness or his formal daring; rather, the stage sequences flow into the rest of the film's action as smoothly as the turning of the pages in a book.

*Va Savoir* roughly translates into English as *Who Knows?* or *Go Figure*, a deceptively tossed-off title for a movie as intricately structured as this one. But perhaps the phrase is meant to reflect the way Rivette's characters consistently defy your initial expectations of them. Who would guess, for instance, that Camille would agree to help her romantic rival Sonia steal a prized ring of hers back from Arthur, with whom she has had a tentative affair? Or that Ugo and Pierre, who hate each other on sight, would wind



Savoir faire: Sergio Castellitto and Jeanne Balibar in *Va Savoir*

up getting happily drunk together high in the flies above the *As You Desire Me* set? Or that Dominique's foolish mother would accidentally provide the solution to one of the film's biggest mysteries?

### Roofless people

All the characters in *Va Savoir* are good-looking, intelligent and stylishly dressed, yet none of them seems entirely sure of what they want or where their affections lie. My favourite image in the film occurs shortly after Pierre, in a fit of jealousy, locks Camille into a storage room on the top floor of his house. Eventually, Camille escapes by piling up some boxes onto a desk and climbing out through the skylight. Rivette's camera watches with amusement as Camille strolls uncertainly across the Paris rooftops, idly scratching her head as if to say, "Well, how in the world did I get up here?"

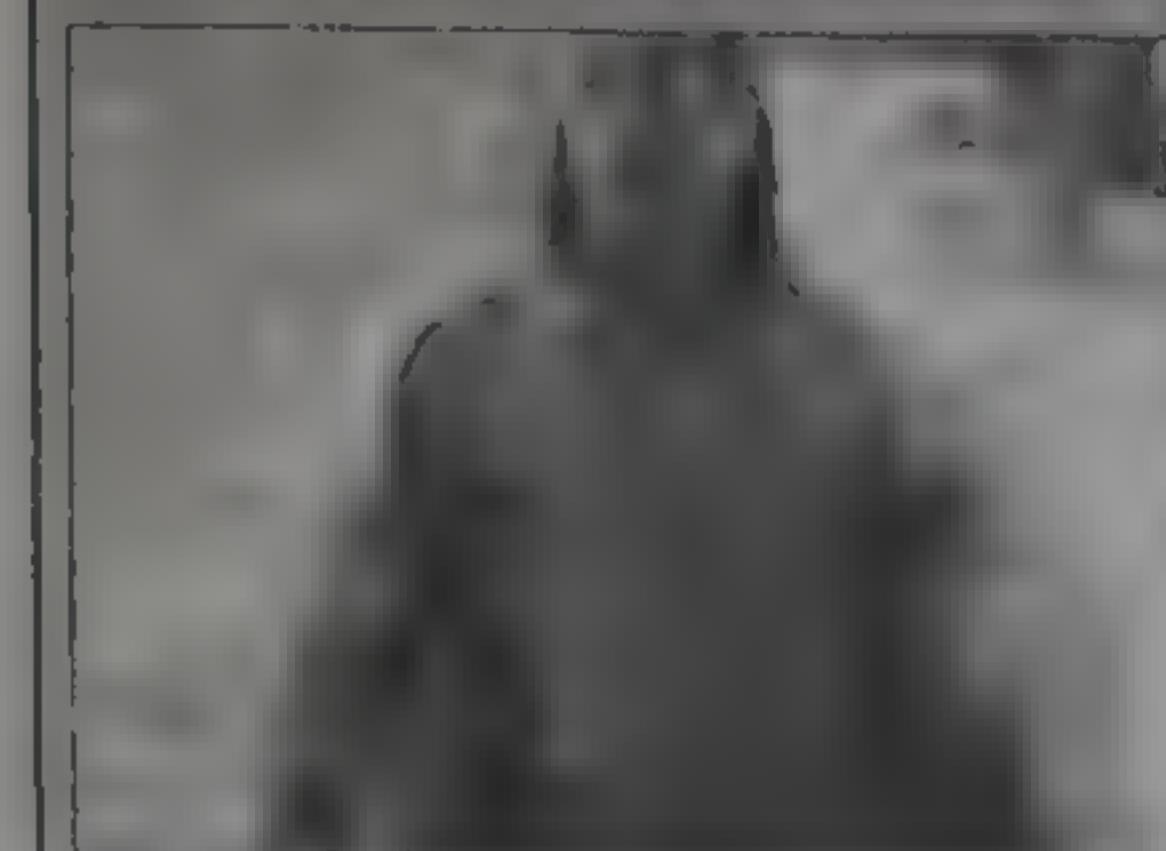
How, indeed. The craft with which *Va Savoir* transports the viewer into the world of his characters is so invisible that you, like Camille, can barely figure out how you found yourself so high off the ground. All you know is that the conversation is so witty, the events so unpredictable and the women's beauty so unearthly that you could remain there for hours. ☀

### Va Savoir

Directed by Jacques Rivette • Starring Jeanne Balibar, Sergio Castellitto, Hélène de Fougerolles and Jacques Bonnaffé • Zeidler Hall, The Citadel • Fri-Sun, Apr 26-28, 7pm • Metro Cinema • 425-9212

# FAMETRACKER

## ENTERTAINMENT REPORTING 101



1 *The Scorpion King* stung moviegoers with 36.2 million painful stings!

2 *Clockstoppers* wound down after 2.8 million seconds!

3 *Murder by Numbers* was released on

4 *The Rookie* earned a contract extension, with a signing bonus of \$6.3 million!

5 *Panic Room* completed a pricy but long overdue \$6.2-million renovation!

6 *Ice Age* resulted in the extermination of 5.7 million rare tropical species!

7 *The Sweetest Thing* "borrowed" 5.2 million jokes from the Farrelly Brothers!

8 *High Crimes* was found guilty and sentenced to 3.7 million years in prison!

9 *Clockstoppers* wound down after 2.8 million seconds!

10 *National Lampoon's Van Wilder* drank beer from a 2.2-million-incl-long funnel!

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Screenwriter John Patrick Shanley and director Ron Howard have started pre-production on *Kid Kane*, a "prequel" to the 1941 film *Citizen Kane*

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MY FIRST MISTER  
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<http://www.alternativevideospot.com>

# Changing Lanie

Angelina Jolie  
re-evaluates her  
existence in phony  
*Life or  
Something Like It*

BY JOSEF BRAUN

**A** feature reporter for a Seattle television station, Lanie Kerriigan (Angelina Jolie) is forced to re-evaluate her values when a homeless self-described prophet named Jack (Tony Shalhoub) informs her that, according to his precognitive visions, she has only a week to live. But once Lanie's hunky, laid-back cameraman buddy Pete (Edward Burns) hypothesizes that perhaps if she changes her life's path she might be able to outsmart fate, she begins a new mission. And so Lanie—an

upwardly mobile, tight-assed, slightly plastic-looking blonde bombshell with an eating disorder, an unfathomably luxurious penthouse apartment and a shallow pro baseball player for a trophy fiancé—goes from believing she "has it all" to questioning every aspect of her lifestyle. The goal of becoming a rich, widely loved (if appallingly generic) celebrity seems so ingrained into Lanie's being



that the transition might have been difficult were it not for Pete's tender-loving care, his "put on some sweatpants and chill out" mantra and, of course, their mutually intense attraction to one and other.

*Life or Something Like It* is yet another movie that peddles the Hollywood myth that not only can you change your life, but you can also do

it with a minimum of effort or sacrifice—and you can still be wealthy and beautiful and healthy and get everything you want at the end of it, too! Lanie doesn't change her life so much as indulge in a lost weekend of boozing, shagging, smoking, pizza-eating and listening to really bad rock music. Actually, Pete has to work much harder to turn Lanie around than Lanie does herself; he even goes so far as to make a sudden trip across the country—after she's effectively dumped him, mind you—just to make sure she's okay. We're meant to experience a vicarious catharsis through Lanie's wild week of transformation, but this supposed transformation occurs without our even noticing it.

## Ghetto blaster

Screenwriters John Scott Shepherd (author of another fraudulent recent you-can-change movie, *Joe Somebody*) and Dana Stevens (*For the Love of the Game*, *City of Angels*) have a token beginning (in which we realize that Lanie became the way she is because she was chubby and had glasses as a child) and a token ending (in which everything turns out just great for everybody), but not a whole lot of middle to flesh it out. Director Stephen Herek (*Rock Star*, *Mr. Holland's Opus*) tries to make up for this lack by setting a propulsive pace driven by an exceedingly dull, never-ending pop soundtrack, but his efforts only



Stand-up and deliverance: reporter Angelina Jolie and cameraman Edward Burns

heighten Lanie's sense of dizziness—not to mention the film's sense of ridiculousness by shooting one of the most phony-looking ghettos in modern cinema history!

Unsurprisingly, if anything makes *Life or Something Like It* at all watchable, it's Jolie. Time and again, Jolie delivers shockingly believable, engaging performances in very lame movies; it's as though she seeks out underwritten characters because they provide a good opportunity for her to fill them in with her own sassy details. Her Lanie goes from carrying a self-assurance as coolly empowering as the opening of *The Mary Tyler Moore Show* to looking as though she's been sucker-punched in the ego from both sides. Her TV-anchorwoman hair looks like a tribute to Loni Anderson,

yet once she lets it down (and start pursing those obscenely voluptuous lips of hers), Jolie tosses it around with all the sexy, carefree elegance of a disheveled Marilyn Monroe. Whether Jolie's presence in films like *Life*, *Tomb Raider* and *Gone in 60 Seconds* is evidence of her own poor choices, her unconventional comeliness or merely a sad testament to the limited roles available to today's female stars, I can't be certain (though I'll bet all these factors play a part). But the fact that a solid talent is being wasted on such drivel is undeniable. □

**Life or Something Like It**  
Directed by Stephen Herek • Written  
by John Scott Shepherd and Dana  
Stevens • Starring Angelina Jolie and  
Edward Burns • Opens Fri, Apr 26

Sabrina Grdevich Joanna Going Janet Wright  
Ian Tracey Chris William Martin and Colm Feore

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# No Man's Land offers trench-ant satire

award-winning  
agent of Bosnian  
conflict makes its  
debut

THERINE WALSH

The past year has served up a heavy dose of war and military films, but writer/director Danis Tanovic's *No Man's Land* which recently won the Oscar for Foreign Language Film, beating a more well-known and much

## video

heart-warming *Amélie*) is difficult. There are no clear good guys, no clear villains either. The soldiers aren't hot young Hollywood stars in smart uniforms, and no scheme can miraculously save the day. Instead, Tanovic shows us in sneakers and mismatched clothing carrying duct-taped rifles, setting where the only American presence is the weaponry.

The title of the film refers to that of a trench between the Bosnian and Serbian frontlines in the winter of 1993. Ciki, a Bosnian, himself stranded in the trench, meets an unexpected enemy of which he is the sole survivor. With him is Nino, a Serb, comrade, killed by Ciki, has just trapped the dead body of also a Bosnian. But Ciki proves not dead at all, and regains consciousness to find himself lying in a spring-loaded mine that will explode if he moves. In other words, Ciki and Nino find themselves with their way out of their predicament. Neither man can escape the trench without drawing enemy fire; while, Ciki must remain mobile on his back, with Ciki trying to leave his fallen comrade. Tensions rise as a frustrated UN attempts to intervene despite efforts to provide only humanitarian assistance. A television journalist gets wind of the story, and the conflict quickly becomes an international spectacle as the UN troops try to decide the fate of the seemingly doomed Ciki.

## Cera Cera

are compelling performances by the board—Filip Savigovic as Ciki Cera; Georges Siatidis as M. Marchand, frustrated at being to be a helpless spectator; Branko Djuric as the angry, bone-headed Ciki; and Rene Bitorajac as Nino. Through it all, the characters retain a sardonic sense of humor about their situation as well as a strong feeling of apathy—the ongoing part of their lives to end in sight.

Tanovic contrasts sweeping shots of Bosnian countryside with the mess of the trenches, the destruction of the land. He deftly portrays the continual undercurrent of participants' unwillingness (or is

it inability?) to spring to action and accept ultimate responsibility in the ensuing international confusion. This confusion is particularly evident in terms of language: no one except the soldiers themselves speak Bosnian or Serbian (which is, in fact, the same language) and Nino must frequently translate for Ciki. The UN soldiers, the journalists and even the munitions specialist who get called in are all of different nationalities.

## Serbs you right

The most important achievement of the film is that we understand that neither side is entirely right or entirely wrong. The image of a man trapped on his back by the explosive waiting beneath him is an apt and powerful symbol. Just as Ciki and Nino argue over which side started the war, the media grumbles about others stealing their scoop

and the UN bicker about what they are and are not allowed to do. In spite of many characters finding unexpected threads of commonality, it always comes back to mine versus yours, to subtle shifts in power in a place where even the dead are not safe. Although on one hand Tanovic seems to say that one person's life does not matter during wartime, the film takes what may be for many the murkiness of the Bosnian conflict and puts it in terms of individuals.

*No Man's Land* is billed as a "satire/drama," but while it contains a healthy sprinkling of cynicism and sardonic wit, it's not a farcical look at Bosnia. You may not finish this gripping, powerful and sometimes heartbreaking film with a smile on your face, but you will be affected. Despite its acclaim (and its Oscar), the film was, amazingly, never released theatrically in Edmonton



Son of a ditch: René Bitorajac and Branko Djuric are forced to extend helping hands to enemies in *No Man's Land*

## No Man's Land

Written and directed by Danis Tanovic

• Starring Filip Savigovic and Branko Djuric • Now on video

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★★★★★ (highest rating)

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There's a chase sequence here that's as good as any I've seen in a decade. And there's a ritualistic punch-up, black and bruised, that puts any studio western to shame. Also, as with every paradise lost myth, the violence is paired with an ample helping of sex - sometimes brutish, often loving and, on more than one occasion, wonderfully erotic.

-Rick Groves, The Globe and Mail

★★★★★ (highest rating)

"No wonder...it's already being called a masterpiece. This film is a knockout!"

-Margaret Arnould

★★★★★ (highest rating)

"Movie magic! ... A cinematic marvel!"

-Katherine Monk, The Vancouver Sun

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# → FILM WEEKLY

## NEW THIS WEEK

**Festival in Cannes** (P) Jenny Gabrielle, Greta Scacchi, Anouk Aumé and Maximilian Schell star in *Deja Vu* writer/director Henry Jaglom's movie-loving romance about three actresses, each of a different generation, who find themselves at personal and professional crossroads during the 1999 Cannes Film Festival.

**Global Visions Festival Society Presents** (M) Two recent documentaries on social themes. *Unfinished Symphony* **Democracy and Dissent** (dirs: Bestor Cram and Mike Majoros), about an influential 1971 anti-Vietnam War rally; and *The Sacred Run: The Lotus and the Feather* (dir. Andrea Sadler), about a long-distance run organized to mark the 50th anniversary of the bombing of Hiroshima and Nagasaki. *Zeidler Hall, The Citadel*; Thu, Apr 25 (7 and 9pm)

**Jason X** (CO, FP) Kane Hodder, Lexa Doig and Lisa Ryder star in *The Horror Show* director James Isaac's sci-fi slasher flick, the tenth installment in the *Friday the 13th* series, in which the seemingly indestructible Jason Vorhees continues his killing spree in the year 2455 after emerging from a cryogenic sleep.

**Life or Something Like It** (CO, FP, GR) Angelina Jolie, Edward Burns and Tony Shalhoub star in *Mr. Holland's Opus* director Stephen Herek's offbeat comedy about a career-minded local TV journalist who re-evalu-

ates the direction of her life when a psychic homeless man tells her she is going to die in a matter of days.

**Live Nude Girls Unite!** (M) Directors Julia Query and Vicki Funari's lively first-person documentary about Query's efforts to organize the first and only strippers' union in the United States. *Zeidler Hall, The Citadel*; Tue, Apr 29 (7pm)

**Lola** (CO) Sabrina Gravich, Calm Feore and Joanna Going star in *Johnny* writer/director Carl Bessai's indie drama about a pampered, immature housewife who ventures out on the road when she becomes fascinated by a mysterious, sexually confident woman whose life she has saved.

**La Savoir** (M) Jeanne Balibar, Jacques Bonnaffon and Hélène de Fougerolles star in *La Belle Noiseuse* writer/director Jacques Rivette's sophisticated comedy about six French intellectuals, actors and dancers whose love lives intersect in all sorts of complicated ways when two of them arrive in Paris to perform in a *Pirandello* play. In French with English subtitles. *Zeidler Hall, The Citadel*; Fri, Sun, Apr 26-28 (7pm)

## FIRST-RUN MOVIES

**All About the Benjamins** (CO) Ice Cube (who also co-wrote the screenplay), Mike Epps and Eva Mendes star in director Kevin Bray's action comedy about a bounty hunter who

reluctantly teams up with a bail jumper to foil a gang of diamond thieves.

**Ananarjuat (The Fast Runner)** (CO) Natar Ungalaaq, Sylvia Ivalu and Peter Henry Amatiaq star in director Zacharias Kunuk's award-winning Arctic epic, based on an Inuit legend, about a young man whose decision to woo a beautiful girl who has been promised to another sets the stage for revenge and tragedy. In Inuktitut with English subtitles.

**A Beautiful Mind** (CO, LD) Russell Crowe, Jennifer Connelly, Ed Harris and Paul Bettany star in *How the Grinch Stole Christmas* director Ron Howard's uplifting biopic about John Nash Jr., the Nobel Prize-winning mathematician whose research laid the groundwork for the "game theory" of economics, and his lifelong battle with paranoid schizophrenia. Based on the book by Sylvia Nasar.

**Beauty and the Beast** (SC) An IMAX presentation of the 1991 animated film about the romance that slowly blossoms between a young woman and a formerly handsome prince labouring to lift the spell that has transformed him into a hideous animal. Songs by Alan Menken and Howard Ashman.

**Big Trouble** (CO) Tim Allen, Rene Russo, Omar Epps, Dennis Farina and Stanley Tucci star in *Wild Wild West* director Barry Sonnenfeld's offbeat ensemble comedy about a motley crew of Floridians whose lives are turned upside-down by a criminal scheme to buy a nuclear

bomb. Based on the novel by Dave Barry.

**Blade II** (CO, FP) Wesley Snipes, Kris Kristofferson, Ron Perlman and Leonor Valera star in Cronos director Guillermo del Toro's blood-soaked action/horror picture about a stoic, gadget-loving vampire hunter who teams up with a gang of bloodsuckers to track down the carrier of a dangerous new strain of the vampire virus.

**Changing Lanes** (CO, FP, GR) Ben Affleck, Samuel L. Jackson, Toni Collette and William Hurt star in *Notting Hill* director Roger Michell's high-powered suspense flick about a hotshot young lawyer and a businessman who embark upon an increasingly nasty feud after their cars collide during a tense early-morning rush hour.

**Clockstoppers** (CO, FP, LD) Jesse Bradford, Paula Garces, French Stewart and Michael Biehn star in *Star Trek: Insurrection* director Jonathan Frakes' teen-oriented sci-fi adventure/comedy about a young man who acquires the ability to stop time after being accidentally zapped by one of his scientist father's inventions.

**Duct Tape Forever** (FP) Steve Smith and Patrick McKenna star in *If You Could See What I Hear* director Eric Till's comedy, based on TV's *The Red Green Show*, in which handyman Red Green and his fellow denizens of Possum Lodge embark on a road trip to a Duct Tape Festival, where they hope to win enough money to pay off a \$10,000 fine.

**E.T. the Extra-Terrestrial** (CO, GR) Henry Thomas, Dee Wallace Stone, Drew Barrymore and Peter Coyote star in this restored version of Steven Spielberg's heartwarming 1982 science fiction classic about a young boy who befriends an alien who has been stranded on Earth. Featuring new scenes and special effects.

**Frality** (CO) Bill Paxton (who also directed),

Matthew McConaughey and Powers Boothe star in this low-budget thriller about a man who attempts to convince a team of FBI agents that the serial killer they're trailing is his psychologically scarred brother.

**High Crimes** (CO) Ashley Judd, Mandy Moore and Jim Caviezel star in *Devil in a Blue Dress* director Carl Franklin's courtroom drama about a female attorney who finds herself in the trail of a massive military cover-up; she agrees to defend her husband's charges of participating in a nuclear test in Salvador. Based on the novel by Joe

**Ice Age** (CO, FP, GR) The voices of Ray Romano, John Leguizamo, Denis Leary, Jack Palance, and Michael Caine are featured in director Chris Columbus' computer-animated feature about prehistoric animals who team up to rescue an abandoned human infant with h

**Kissing Jessica Stein** (CO) Jennifer Lopez, Westfield, Heather Juergens, and Leah Remini star in director Charles Herman-Wong's indie romantic comedy about a sickly, rotting New York journalist who sickens an endless string of male losers, decides to write a personal ad from another woman, and ends up with Westfield and Juergens.

**The Lord of the Rings: The Fellowship of the Ring** (CO, FP) Elijah Wood, Sean Astin, Viggo Mortensen and Christopher Lee star in *Heavenly Creatures* director Peter Jackson's film adaptation of the first volume of J.R.R. Tolkien's series of fantasy novels about a quest to destroy an evil, all-powerful ring.

**Men With Brooms** (CO, FP) Paul Giamatti, also co-wrote and directed, Molly Parker, Outerbridge and Leslie Nielsen star in this Canadian comedy about four former army dies who decide to team up once again to

# metro CINEMA

## APRIL 26-28

A Film by  
ERIC ROSTEN

Official Selection

100 min. / 16mm

### VA SAVOIR (Who Knows?)



### FRIDAY-SUNDAY at 7PM NIGHTLY

Resplendent from the first frame to the last! The most enjoyable film shown in Cannes. A film that in its artistic quality resembles Jean Renoir's *The Rules of the Game* and Ingmar Bergman's *Staircase of a Summer Night*.

—LOS ANGELES TIMES

An especially rich and subtle sex farce... resolved with the verve and precision of classic screwball comedy. A deft melding of Eric Ronner, *All About Eve* and the early novels of Henry James.

—THE NEW YORK TIMES

An entrancing ensemble piece... directed with calm assurance, acted by a fine ensemble, and structured and scripted with wit and precision... it's a joy to watch and listen to such sophisticated material handled with such ease.

—VARIETY

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CINEMA

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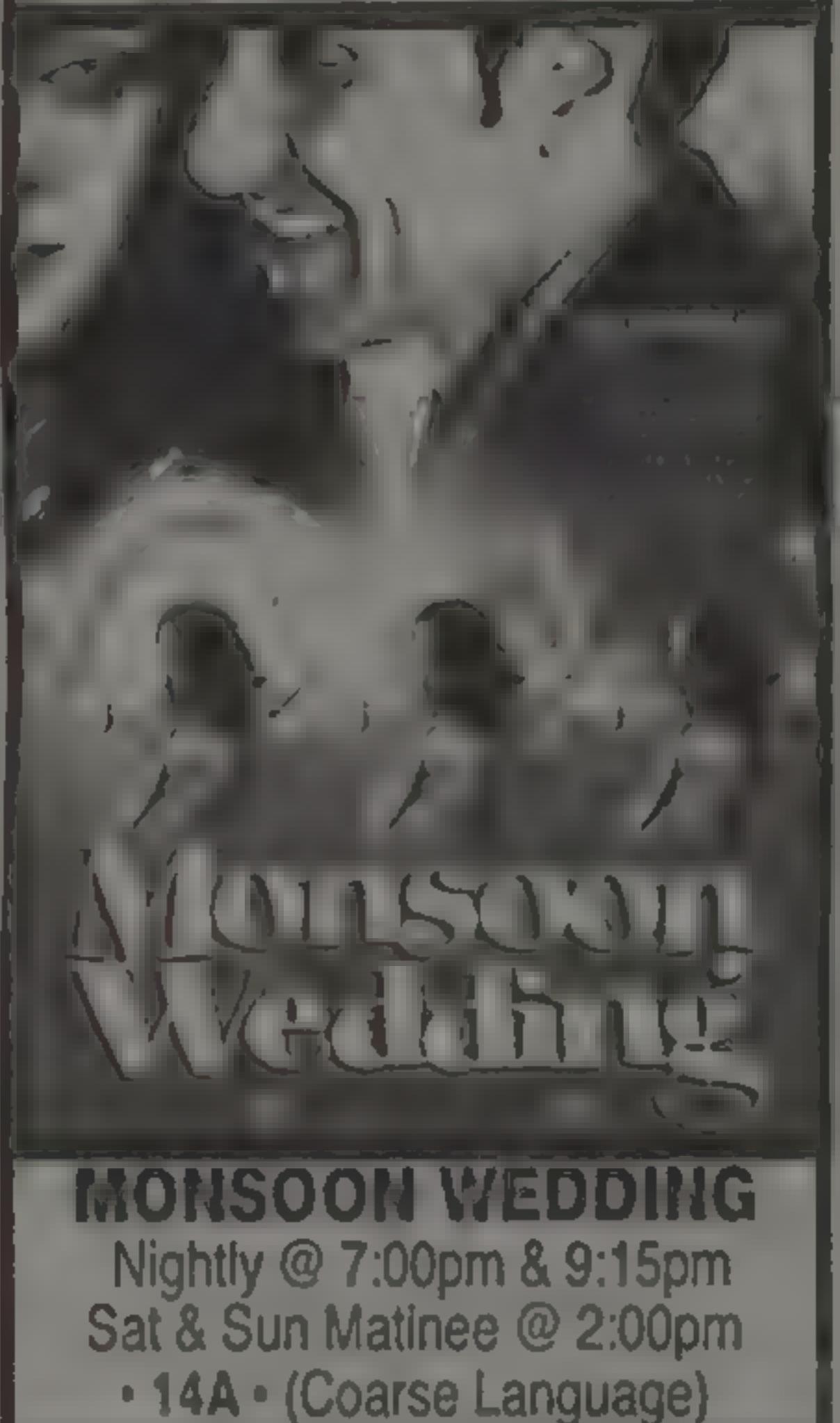
All Metro screenings are held at Zeidler Hall in the Citadel Theatre, 98-28 - 101 A Ave. For more information, call 425-9212, or log on to [www.metrocinema.ab.ca](http://www.metrocinema.ab.ca)

Edmonton



# PRINCETON THEATRE

10337 - Whyte Ave. - 433-0728

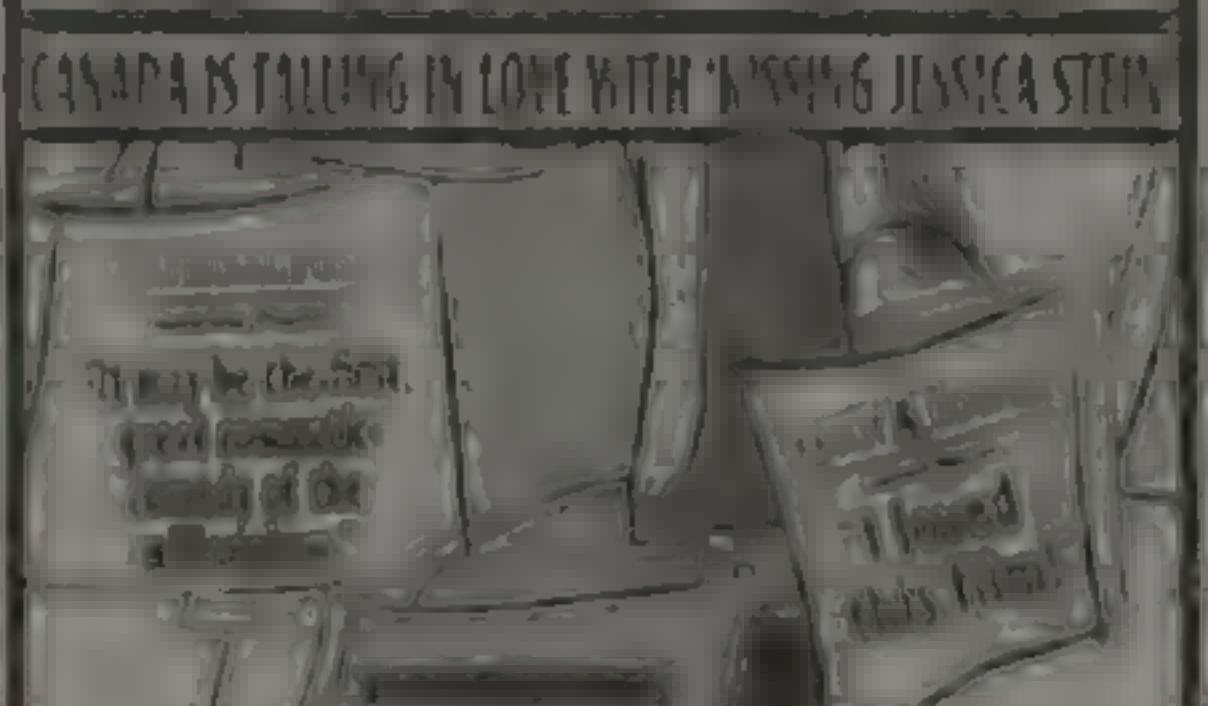


### MONSOON WEDDING

Nightly @ 7:00pm & 9:15pm  
Sat & Sun Matinee @ 2:00pm  
• 14A • (Coarse Language)

# GARNEAU theatre

8712 - 108 Street - 433-0723



### SPECIAL SHOWING

**TIBETAN FARMERS ADVENTURE HOTEL**

May 1 - 7:00pm  
May 2 - 9:30pm

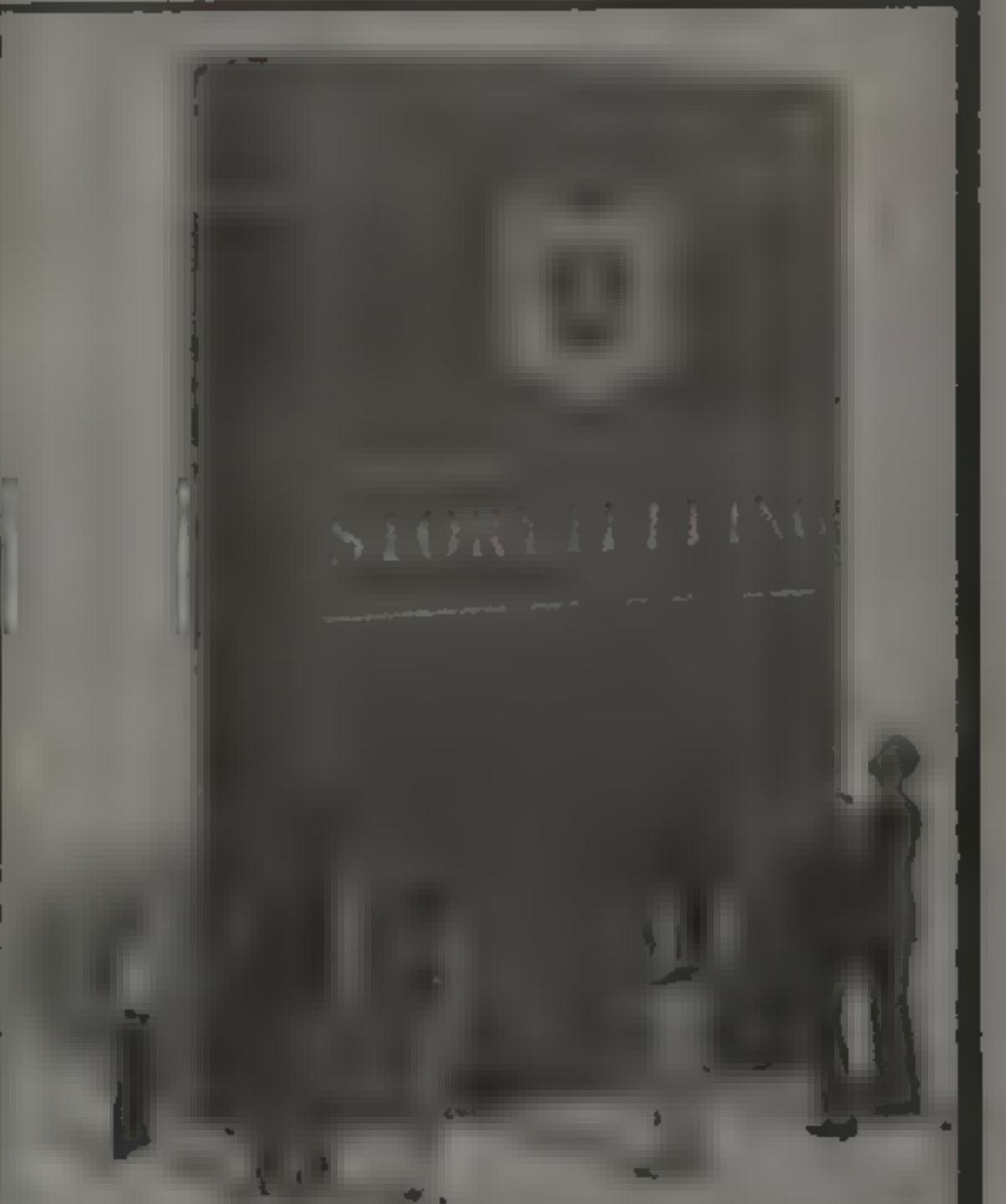
### KISSING JESSICA STEIN

Nightly @ 7:00pm & 9:00pm  
Sat & Sun Matinee 2:00pm  
• 14A • (Sexual Content)

No 7:00pm May 1 & No 9:00pm May 2nd

# PRINCETON THEATRE

10337 - Whyte Ave. - 433-0728



### STORYTELLING

Nightly @ 9:00pm  
Sat & Sun Matinee @ 3:00pm  
• 18A • (Disturbing Content)  
Ends Thursday May 2nd

# PRINCETON THEATRE

10337 - Whyte Ave. - 433-0728



### FESTIVAL IN CANNES

Nightly @ 6:50pm  
Sun & Sun Matinee @ 1:00pm  
• PG •

Ends Thursday May 2nd

# LEDUC CINEMA

4702 80 St  
LEDUC, AB  
MOVIE INFO  
TIME: 2:30pm

1. **The Scorpion King** (14A) 90Min - Co., VHS (until May 9)
2. **Clockstoppers** (PG) 92Min (until May 2)
3. **Resident Evil** (18A) 98Min (until May 2)
4. **A Beautiful Mind** (PG) 138Min - Nature Themes (until May 2)

COMING ATTRACTIONS ... MAY 3 - Spider Man / May 16 - Star Wars

BRING THIS AD TO LEDUC CINEMAS AND RECEIVE  
A FREE ADMISSION TO THE MOVIE  
VALID FOR 9:00 PM SHOWS - UNTIL APRIL 30, 2002

compete in a prestigious local curling tournament.

**Monsoon Wedding (P)** Naseeruddin Shah, Lilete Dubey, Shafali Shetty and Vijay Raaz star in *Mississippi Masala*, director Mira Nair's vibrant, multi-character comedy/drama about a middle-class Delhi family's chaotic preparations for the arranged marriage of their eldest daughter. In Punjabi, Hindi and English with English subtitles.

**Monster's Ball (CO, FP)** Billy Bob Thornton, Halle Berry, Heath Ledger, Peter Boyle and Sean Combs star in *Everything Put Together* director Marc Forster's acclaimed drama about a racist Death Row prison guard who finds himself falling in love with the African-American widow of a man he has recently helped put to death.

**Monsters, Inc. (CO)** The voices of Billy Crystal, John Goodman, Steve Buscemi and James Coburn are featured in directors Peter Docter and David Silverman's computer-animated comedy about a little girl who accidentally steps through a portal into Monstropolis, a world populated entirely by child-tearing monsters.

**Murder By Numbers (CO, FP)** Sandra Bullock, Ryan Gosling, Michael Pitt and Ben Chaplin star in *Single White Female* director Barbet Schroeder's thriller about a female cop who must match wits with a pair of brilliant high school students determined to carry out a series of "perfect murders."

**National Lampoon's Van Wilder (CO, FP)** Ryan Reynolds, Tara Reid and Tim Matheson star in *Buying the Cow* director Walt Becker's campus comedy about a party-loving slacker who schemes to maintain his cushy college lifestyle when his wealthy father refuses to continue paying his tuition.

**The Other Side of Heaven (CO)** Christopher Gorham and Anne Hathaway star in director Mitch Davis's family adventure about an Idaho farm boy who keeps in contact with his hometown girlfriend even after becoming a missionary and traveling to the remote Tongan Islands.

**Panic Room (CO, FP, GR)** Jodie Foster, Jared Leto, Forest Whitaker and Dwight Yoakam star in *Fight Club* director David Fincher's claustrophobic thriller about a single mom and her daughter who must outwit the three burglars who have invaded their New York brownstone in search of a hidden cache of jewels.

**Resident Evil (LD)** Milla Jovovich and Michelle Rodriguez star in *Mortal Kombat* director Paul W.S. Anderson's action/horror flick, inspired by the popular videogame, about a military unit that is sent to a mansion following a lab accident to defeat an out-of-control supercomputer and an army of flesh-eating mutants.

**The Rookie (CO, FP)** Dennis Quaid and Rachel Griffiths star in director John Lee Hancock's inspirational, fact-based baseball picture about Jim Morris, the small-town Texas high-school chemistry teacher who broke into the major leagues as a rookie pitcher at the age of 35.

**The Scorpion King (CO, FP, GR, LD)** The Rock, Michael Clarke Duncan, Peter Facinelli and Kelly Hu star in *Eraser* director Chuck Russell's ancient-Egypt action epic about a peasant whose campaign of revenge against the army that laid waste to his village eventually leads to his becoming the first pharaoh of Egypt.

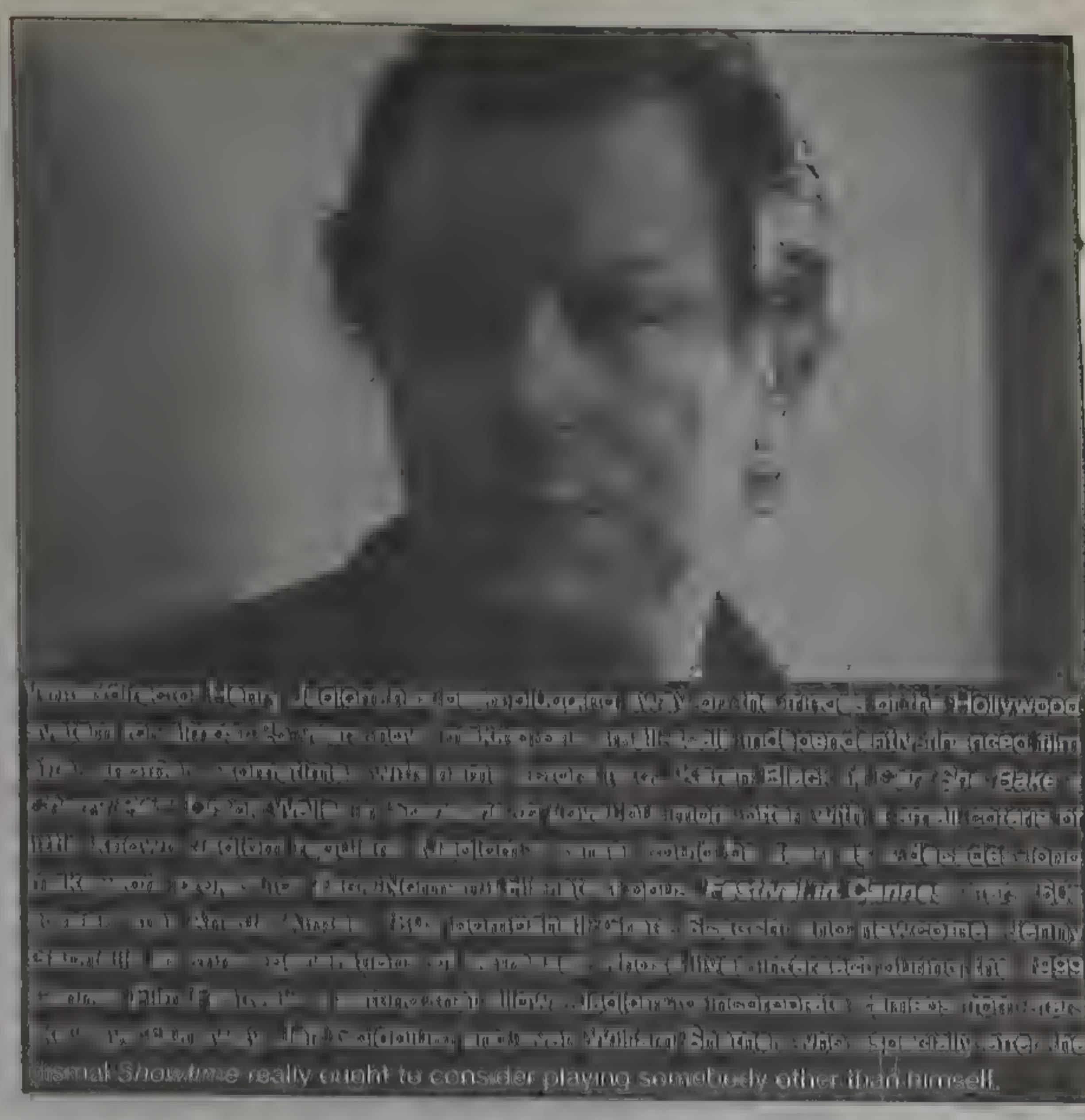
**Showtime (CO)** Robert De Niro, Eddie Murphy and Rene Russo star in *Shanghai Noon* director Tom Dey's buddy comedy about a humourless, straitlaced cop who is paired up with a grandstanding, wisecracking partner as part of a new reality TV show.

**Storytelling (P)** Selma Blair, Paul Giamatti, John Goodman, Julie Hagerty and Lupe Ontiveros star in this darkly comic film, in which *Happiness* writer/director Todd Solondz tells two stories—one about an aspiring writer's relationship with her professor, the other about an opportunistic documentary filmmaker—exploring the relationship between real life and fiction.

**The Sweetest Thing (CO, GR)** Cameron Diaz, Christina Applegate, Thomas Jane and Selma Blair star in *Cruel Intentions* director Roger Kumble's bawdy gal-pal comedy about a free-spirited club-hopper who meets Mr. Right and then tries to put her wild ways behind her in hopes of winning his heart.

**We Were Soldiers (FP)** Mel Gibson, Barry Pepper, Sam Elliott, Greg Kinnear, Chris Klein and Keri Russell star in *The Man in the Iron Mask* director Randall Wallace's patriotic Vietnam War flick about the month-long Battle of Ia Drang. Based on Harold G. Moore and Joseph L. Galloway's book *We Were Soldiers Once... and Young*

**Legend**  
CO: Cineplex Odeon, 444-5468  
EFS: Edmonton Film Society, 439-5285  
FP: Famous Players  
GA: Garneau Theatre, 433-0728  
GR: Grandin Theatres, 458-9822  
LD: Leduc Cinemas, 986-2728  
M: Metro Cinema, 425-9212  
P: Princess Theatre, 433-0728  
SC: SilverCity IMAX, Famous Players  
WEM 484-8581



Showtimes for Friday, April 26 - Thursday, May 2

# FILM LISTINGS

## GARNEAU

9712-109 St. 433-0728

**KISSING JESSICA STEIN** 14A  
Sexual content. Fri-Tue 7:00 9:00 Wed 9:00 Thu 7:00 Sat Sun 2:00

**TIETAN FARMERS ADVENTURE HOTEL** PG  
Coarse language. Wed 7:00 Thu 9:30

## PRINCESS

10337-82 Ave. 433-0728

**MONSOON WEDDING** 14A  
Coarse language. Daily 7:00 9:15 Sat-Sun 2:00

**STORYTELLING** 18A  
Disturbing content. Daily 9:00 Sat-Sun 3:00

**FESTIVAL IN CANNES** PG  
Daily 6:30 Sat Sun 1:00

## METRO CINEMA

9820-101A Ave. Citadel Theatre. 425-9212

**VA SAVOIR** STC  
Fri-Sun 7:00

## GRANDIN THEATRE

Grandin Mall, Sir Winston Churchill Ave., St. Albert. 445-9822

**E.T. THE EXTRA-TERRESTRIAL: THE 20TH ANNIVERSARY** PG  
Sat Sun 12:00 2:30

**PANIC ROOM** 14A  
Gory violence. Daily 8:30

**THE SWEETEST THING** 18A  
Daily 6:40

**ICE AGE** G  
Daily 12:30 2:40 6:30 8:20

**CHANGING LANES** 14A  
Daily 12:40 3:00 6:20 8:50

**THE SCORPIO KING** 14A  
Daily 12:10 3:20 6:50 9:00

## LEDUC CINEMAS

4762-50 St. 984-2728

**THE SCORPIO KING** 14A  
Daily 7:30 9:15 Sat Sun 11:30 10:30

**CLOCKSTOPPERS** PG  
Daily 7:00 Sat Sun 1:00 3:00

**RESIDENT EVIL** 18A  
Daily 9:00

**A BEAUTIFUL MIND** PG  
Mature themes. Daily 7:30

## CINEMA GUIDE

## EDMONTON CITY CENTRE

10200-102 Ave. 421-7020

**\*SPIDER-MAN ADVANCE TICKETS NOW ON SALE\***

**LIFE OR SOMETHING LIKE IT** PG  
Suggestive language. DTS Digital. No passes.

D-Fri 12:00 7:00 9:00

**JASON X** 18A  
Gory scenes. DTS Digital. Daily 12:40 3:00 5:10 7:40 10:20

**THE SCORPIO KING** 14A  
Daily 12:30 2:50 5:00 7:30 10:00

**MURDER BY NUMBERS** 14A  
DTS Digital. Daily 12:50 3:30 6:50 9:40

**ALL ABOUT THE BENJAMINS** 18A  
DTS Digital. Daily 10:10

**THE SWEETEST THING** 18A  
DTS Digital. Daily 1:40 3:50 6:30 9:10

**FRALITY** 18A  
Violent and disturbing scenes. DTS Digital. Daily 1:20 4:10 6:40

**NATIONAL LAMPOON'S VAN WILDER** 18A  
Crude content throughout. DTS Digital.

Daily 12:00 2:30 4:50 7:35 10:20

**PANIC ROOM** 14A  
Gory violence. DTS Digital. Daily 1:10 3:50 6:50 9:45

**ICE AGE** G  
DTS Digital. Daily 12:30 2:45 4:40 6:45 9:00

## SOUTH EDMONTON COMMON

1525 29 St. 436-8585

**\*SPIDER-MAN ADVANCE TICKETS NOW ON SALE\***

**LIFE OR SOMETHING LIKE IT** PG  
Suggestive language. No passes. THX Daily 1:40 4:20 7:00 9:40

Fri-Sun 2:00 4:45 7:30 10:00 Mon-Thu 7:30

**JASON X** 18A  
Gory scenes. THX Daily 12:40 3:00 5:30 8:00 10:20

**ATANARJUAT: THE FAST RUNNER** 14A  
Sexual content. DTS Digital. Daily 12:30 4:10 8:20

**THE SCORPIO KING** 14A  
On 2 screens.

**SHOWTIME** PG  
Violent and disturbing scenes. DTS Digital. Daily 1:50 4:20 7:10 9:45

**ATANARJUAT: THE FAST RUNNER** 14A  
Sexual content. DTS Digital. Subsided. Daily 1:10 4:50 9:00

## WESTMALL 8 CINEMAS

## WESTMALL CINEMAS

8882-170 St. 434-1829

**THE SWEETEST THING** 18A  
DTS Digital. Daily 1:15 4:40 5:45 7:20 9:20

**ALL ABOUT THE BENJAMINS** 18A  
DTS Digital. Daily 1:15 3:50 6:40 9:15 Mon-Thu 1:15 3:50

**FRALITY** 18A  
Violent and disturbing scenes. DTS Digital. Daily 2:00 4:40 7:40 10:10

**HIGH CRIMES** 18A  
DTS Digital. Daily 1:30 4:15 6:50 9:30

**NATIONAL LAMPOON'S VAN WILDER** 18A  
Crude content throughout. DTS Digital.

Daily 1:20 2:30 5:15 7:50 10:15

**PANIC ROOM** 14A  
Gory violence. DTS Digital. Daily 1:20 4:00 7:10 9:50

**BLADE II** 18A  
Gory violence, gory scenes throughout. DTS Digital. Daily 1:30 5:10 8:10 10:40

**ICE AGE** G  
DTS Digital. On 2 screens. Daily 2:10 4:10 2:10 3:10 4:30 5:20 6:30 8:40

**THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING** 18A  
Violent scenes throughout. DTS Digital. Daily 1:20 3:30 5:30 7:30 9:30

**A BEAUTIFUL MIND** PG  
Mature content. DTS Digital. Daily 1:20 3:45 6:45 9:45

**SPIDER-MAN** STC  
No passes. THX Daily 12:01 (Midnight showing)

## WESTMALL 6 CINEMAS

## WESTMALL 6 CINEMAS

8882-170 St. 434-1829

**DEATH TO SMOOTHY** 14A  
Coarse language throughout. Daily 2:00 4:15 7:45 10:00

**THE TIME MACHINE** PG  
Frightening scenes, not suitable for younger children. Daily 2:30 5:00 7:30 9:45

**RETURN TO NEVERLAND** G  
Daily 1:45 3:45 5:30 7:15 9:00

**QUEEN OF THE DAMNED** 18A  
Violent scenes. Daily 4:30 10:10

**40 DAYS AND 40 NIGHTS** 18A  
Daily 2:15 4:45 7:00 9:15

**JOHN Q** PG  
Mature themes. Daily 4:00 9:30

**THE COUNT OF MONTE CRISTO** PG  
Violent scenes. Daily 1:15 3:10

**THE PHILosopher's STONE** PG  
Frightening scenes. Daily 1:30 6:45

## VILLAGE THEATRE MALL CINEMAS

## VILLAGE THEATRE MALL CINEMAS

1 Gorrie Rd. St. Albert 439-1848

**MURDER BY NUMBERS** 14A  
Fri 7:00 9:45 Sat-Sun 1:30 4:15 7:00 9:45 Mon-Thu 7:00

**THE ROOKIE** G  
Fri 6:45 9:15 Sat-Sun 1:00 3:45 6:45 9:30 Mon-Thu 6:45

**FRALITY** 14A  
Violent and disturbing scenes. Fri 7:30 9:45

**CLOCKSTOPPERS** PG  
Fri 7:00 9:00 Sat-Sun 1:45 4:00 7:00 9:00 Mon-Thu 7:00

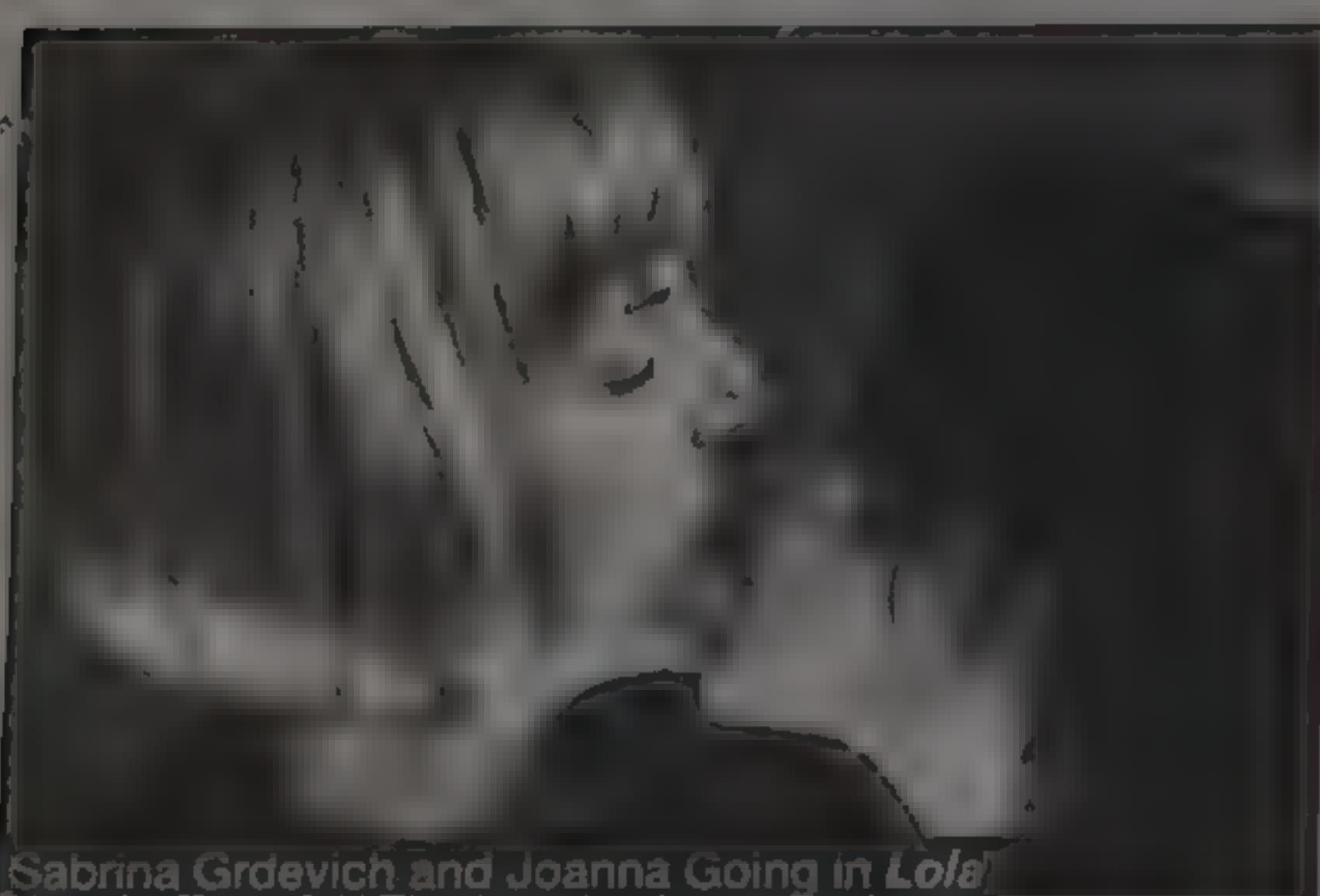
**ICE AGE** G  
No showtimes available. THX

**BLADE II** 18A  
Gory violence, gory scenes throughout. No showtimes available. THX

**MURDER BY NUMBERS** 14A  
No showtimes available. THX

**NATIONAL LAMPOON'S VAN WILDER** 18A  
Crude content throughout. No showtimes available. THX

# Whatever Lola wants, Lola doesn't get

Sabrina Grdevich and Joanna Going in *Lola*

A housewife tries on a new personality in Carl Bessai's latest drama

By PAUL MATWYCHUK

It's difficult to say which is more astonishing: that a low-budget film as subdued, elliptical and utterly uncommercial as writer/director Carl Bessai's indie drama *Lola* is not just getting a theatrical run but is appearing at one of the multiplexes in West Edmonton Mall to boot; or the fact that even though *Lola* is a Canadian film about the odd, almost instinctive relationship between two young women, neither character is played by Molly Parker.

Instead, the title role has gone to Sabrina Grdevich, whose attractive yet somehow unformed looks as well

as her slightly whiny, childlike voice are well-suited to playing this pampered yet vaguely discontent housewife—sort of a younger, somewhat more bohemian version of the women Stephen Sondheim described in his song "The Ladies Who Lunch." *Lola* doesn't get much pleasure out

of her sexless, passionless marriage to Mike (Colm Feore), who berates and belittles her at every opportunity. But you also get the sense that *Lola*'s personality is so immature and lacking in ambition that she'd much rather remain miserable with Mike than force herself to strike out and support herself on her own.

However, all that changes one fateful day when she saves the life of Sandra (Joanna Going), a mysterious looker in leather pants and a blonde bobbed wig, by pulling her out of the path of oncoming traffic. One night, after a particularly humiliating domestic spat, *Lola* walks out on Mike and spends a wild night in Sandra's company getting drunk, dancing with each other at a bar, taking a sauna together and trying on each other's clothes. The night ends badly, however—and when morning arrives, *Lola* turns into a strange combination of Ibsen's *A Doll's House* and Antonioni's *The Passenger* as *Lola*, instead

of returning home to Mike, dons Sandra's wig and begins adopting her personality. The rest of the film follows *Lola* as she makes the voyage to Sandra's hometown to pay a visit to Sandra's estranged mother.

## Johnny come early

Bessai's feature debut, *Johnny*, was filmed using the stripped-down, documentary-like approach dictated by the Dogme 95 "vow of chastity," and while the slicker-looking *Lola* isn't a Dogme film, it too has a *cinéma-vérité* style, full of handheld camerawork, jump cuts and location shooting. Unfortunately, while the film's works hard to conceal the hand of the director, Bessai's forced, schematic script keeps you constantly aware of the presence of the screenwriter. *Lola*, Mike and Sandra all come across as notions—the unhappy, yearning housewife, the condescending, sarsas-

tic husband, the alluring but hopelessly fucked-up sexpot—more than three-dimensional human beings, while *Lola*'s attempt to take over Sandra's life seems more like an art-movie plot gimmick than something this character might actually decide to do.

And Bessai and Grdevich don't give you many clues as to what effect this charade is having on *Lola*'s personality; although the structure of

[revue] **indie**

the story would seem to demand that *Lola* emerges from the experience feeling newly empowered, she still seems fundamentally unchanged once the final scene takes place. Perhaps some irony is intended, but Bessai's arm's-length directorial style leaves you unsure as to how much. Instead, the story just seems to fizzle out, despite a solid performance by

Janet Wright, who appears late in the film as Sandra's estranged mother who may be going blind but it's hinted that she may be a lot savvier than she initially appears.

The press kit refers to *Lola* as "the second installment in Bessai's trilogy of films dealing with characters at crossroads in their lives." That description is a good indication one of the weaknesses of Bessai's less-simmer approach to filmmaking; not to be snide, but that's not exactly what I'd call the most, er, dynamic concept for a movie trilogy I've ever heard. *Lola* has a few interesting sequences, but you wish Bessai had occasionally emulated his hero and assumed the personality of someone just a little more dynamic.  $\oplus$

Lola

Written and directed by Carl Bessai • Starring Sabrina Grdevich, Colm Feore and Joanna Going • Opens Fri, Apr 26

# Jason and the astronauts

Jason Voorhees does some space-age slashing in by-the-numbers *Jason X*

By KEVIN MAGER

The Man, the Myth, the Legend. Even in the far-flung future, men will quake at the memory of Jason Voorhees, perhaps the longest-living psycho killer the movies have ever known. He's been a badass mother for a long time; he keeps coming back, no matter what we throw at him, no matter how bad the reviews are.

And in *Jason X*, he's back! And... it's the 25th century!!!

The story goes that way back in about 2008, our man Jason was locked in a cryogenic unit and frozen along with Rowan (Lexa Doig), who sacrificed herself to ensure that he would be stopped. Four hundred and fifty years later, they're discovered by students on a field trip to study the ruins of "Earth One." (By 2455, Earth has been rendered a globally-warmed wasteland, but we humans were lucky enough to get another planetary civilization, Earth Two, underway. Our new digs are totally idyllic, since we always learn from our mistakes.)

Except we don't learn!!! So Jason thaws out and the mayhem begins anew.

But the majority of scenes in *Jason X* (a.k.a. *Friday the 13th, Part Ten*) aren't new so much as stolen from better sci-fi movies. The space marines dispatched to find the elusive Voorhees are cuter, dumber versions of James Cameron's name-takers in *Aliens*, right down to their veteran sarge, played by Peter Mensah. *Jason X*'s resident android, KAY-EM 14 (Lisa Ryder) moves and talks like Data from *Star Trek: The Next Generation* until she's "upgraded" into Darryl Hannah's Pris from Ridley Scott's *Blade Runner*. *Jason X* director James Isaac even has

X and violence: an ill-fated attempt to turn the tables on Jason Voorhees from *Jason X*

the gall to steal Pris's signature backflip moves, impressive though they may be. But I suspect that the high school audience that *Jason X* is aimed at probably won't care.)

*Jason X*'s horror elements aren't terribly horrific—which is surprising, since Isaac has an established career in creating movie creature effects for David Cronenberg (*Naked Lunch*, *The Fly*) and Joe Dante (*Gremlins*). Jason's first killing here proves to be the most shocking, as the busty, bare-

[revue] **horror**

midriffed, clichéd "brainy" girl has her head frozen in liquid nitrogen and smashed on a countertop. If you can handle that fleeting moment of revulsion, you're likely to get bored waiting for further payoffs. (Isaac frequently displays a misguided reliance on dramatic irony—in the big liquid nitrogen scene, for example, rather than having Jason simply disappear from the dissection table, we watch him come to life, then disappear, then repay his victim for her healthy professional curiosity.)

## Terminator X!

It's as though *Jason X*'s creators felt the

classic slasher formula could no longer sustain the interest of a modern audience, so they introduced a hodgepodge of sci-fi elements along with stronger lighting and lingering shots of the lumbering Voorhees (who traditionally made few onscreen appearances in the earlier sequels). He's not much to look at, a problem Isaac addresses by transforming him into something resembling James Cameron's Terminator. Yet Jason as a cyborg is no more or less capable of killing than when he was as his old-school, mute, flesh-and-blood self. It's the same guy with a new look, despite the movie's "Evil Gets an Upgrade" tagline.

Surprisingly, *Jason X* is funny. Yes 95 per cent of the one-liners fail utterly, but there are a few moments of intentional, laugh-out-loud comedy—like when Jason is virtually transported back to his old haunt at Camp Crystal Lake in a totally unexpected sidestep into cinematic reflexivity that any viewer will appreciate. Fortunately, the smart irony is saved for the final minutes of the film, a note of pleasure on which to reflect on the rest of this largely forgettable movie.  $\oplus$

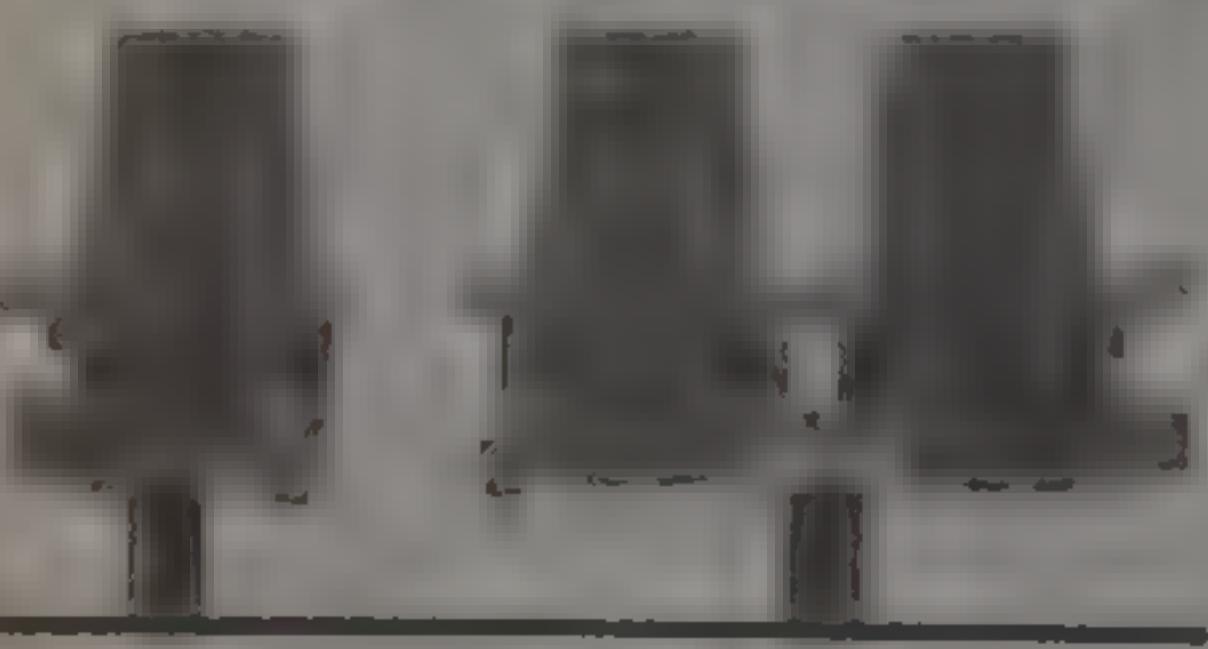
*Jason X*

Directed by James Isaac • Written by Todd Farmer • Starring Kane Hodder, Lexa Doig and Lisa Ryder • Opens Fri, Apr 26

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# arts

## Jo versus the volcano

Michiko Suzuki's prints evoke compassion, serenity in a disharmonious world

BY AGNIESZKA MATEJKO

A single Japanese word, *jo*, captures the essence of the prints of Michiko Suzuki, a distinguished visiting artist at the University of Alberta whose work is currently on display at the SNAP Gallery. Yet the translation of this deceptively small word is fraught with difficulties; the Japanese language uses words in the way that Western poets use them, so that words have open meanings which can't easily be explained by terse dictionary definitions.

Suzuki ponders deeply as she struggles to find an English-language equivalent for *jo*. "When people try to understand another person," she finally says, "they may express compassion, which is called *jo* or *nasake* in Japanese." The term can refer to the way a couple loves each other, the way parents love their children, the way children love their parents or the way friends feel a strong bond of love. Although the literal translation is "feeling," words such as sentiment, love, sympathy, heart, affection and emotion are equally valid translations.

For Suzuki, the act of creation is not enough; it is only when the viewer connects with her art that she feels her work becomes complete. Even the titles of her prints are designed to invoke viewer participation; she calls many of her works "A Feeler" in honour of the people who wish to touch her works visually, emotionally and finally. Suzuki says her work strives to bring back the moment of meditation, the sensuous perception of simple beauty—the kind of moment that less drive towards efficiency.



Suzuki's images seem to flow like water across the paper. It's not surprising to learn that the ocean and all the creatures that live in its depths fascinate her. Yet nothing in the prints refers to a particular sea creature—it is the abstract essence of life forms that is the source of her meditation.

### Blowing and snowing

In order to achieve this sense of fluidity in her work, Suzuki had to abandon traditional printmaking approaches. In their place, she developed a technique of her own, one that could better express her feelings about the softness of touch and capture the present moment. She lays liquid ground on a plate that is rotated vertically; as the liquid flows down, she has only an instant to shape the fleeting image that she forms with air blown from a hairdryer.

During her stay in Edmonton, Suzuki says she has turned to snow



and light for inspiration. "I am always watching snow," she explains. "I am influenced by the silence and the beauty of snow, the light reflections that catch your eyes." She is both amused and surprised by the transformation that her work has undergone since this drastic change of scenery. She laughs as she explains the change the prints that had been completed in Japan have a tonal, watery haze, while her recent works glow with the brilliance of the prairie winter light.

One element that has not changed is the feeling of spaciousness in her work. (Perhaps the vastness of the prairies relates well to Japanese ocean vistas.) Empty space confronts the viewer in these prints: Objects remain peripheral, and a perfect balance exists between nothingness and life forms. "Japanese people call it *ku*," Suzuki says. "It literally means sky space, but there are a lot

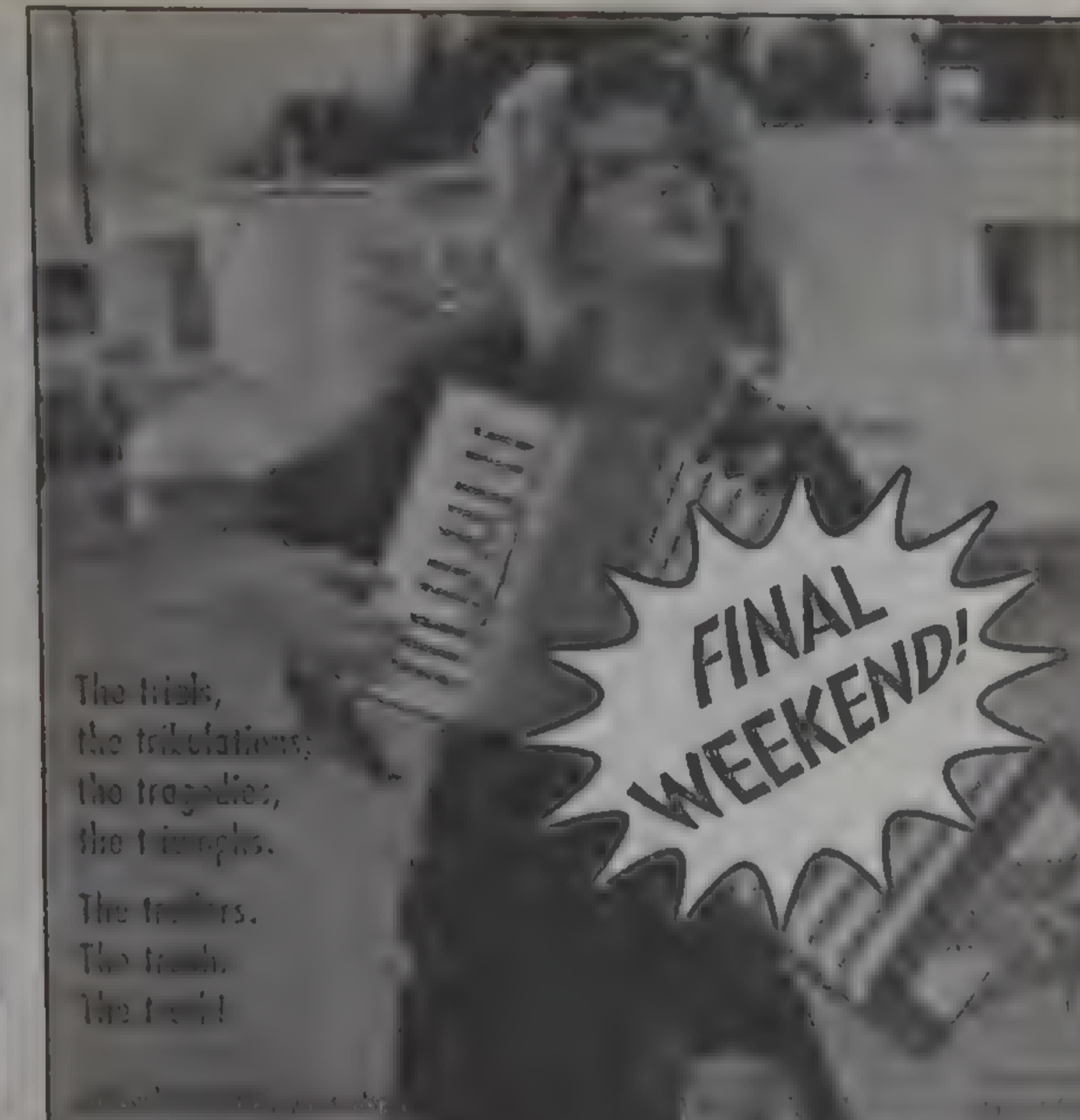
of other meanings, like substantial emptiness." This concept is a difficult one for Westerners to comprehend since the idea of "filled emptiness" seems contradictory and paradoxical to us. But Suzuki has found innovative ways of guiding the viewer into a deeper understanding of *ku*. In "A Feeler 25," for instance, she depicts what appears, from a distance, to be a large empty space—however, upon closer examination, the emptiness turns out to be filled with a variety of shapes. The image has become a visual metaphor of *ku*.

### Constant caving

Suzuki tells a story about how, as a child, she went to explore a cave. The dim, mysterious opening of the cave frightened her. She was afraid of going inside, afraid of the dark and of what lay within. Yet the desire to see something beyond the darkness gave her the courage to enter. The print "A Feeler 2" is based on that experience. It depicts a large circular form, shaped like the entrance to a cave. "I made this print to express *ku*," she explains. "Darkness is full, nothingness is full."

What is the purpose of art? What is the role of the artist in society? These are some of the larger questions that Suzuki's work investigates—and she provides us with some interesting answers. "As an artist," she says, "I hope that the viewer will try to see the things in emptiness. But more than looking at art, it is a way of looking at life." For Suzuki, life and art are not only a part of the same thing—she emphatically says that they are "totally the same." She goes on to say that she views her body as a kind of conduit, a tool through which something creates. Her role, then, becomes that of a shaman who leads the viewer into a deeper understanding of the present moment. ♦

Michiko Suzuki  
SNAP Gallery • To May 11 • 423-1492



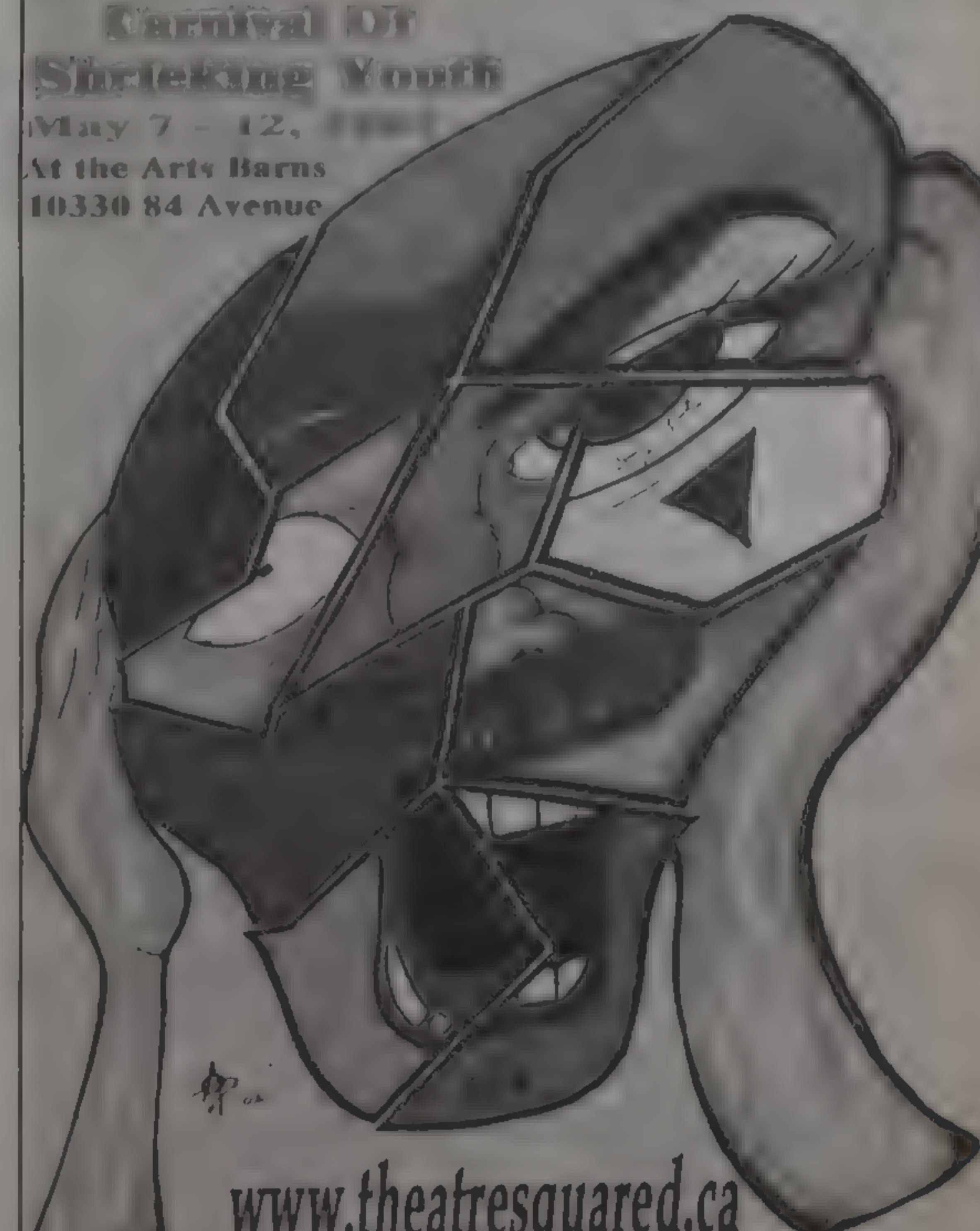
## TORNADO magnet a SALUTE TO TRAILER COURT WOMEN

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# Hagen's heroes

Darrin deconstructs trailer park society in *Tornado Magnet*

BY CHRISTOPHER WIEBE

The remounting of the 1997 Fringe hit *Tornado Magnet*, written and performed by Darrin Hagen, brings the socially stigmatized world of Alberta trailer courts to a wider audience. It opens with trailer court matron and native informant Dottie Parsons telling a string of "trailer trash" jokes: "You know you're trailer trash when your home doesn't have curtains but your truck does... when your home is mobile and you have five cars that aren't."

The rest of the play, with wild humour and a surprising lack of pedantry, closes the distance between the urban theatre audience and the object of its laughter, demystifying the trailer court and dismantling the stereotypes. "You know where we live," Dottie counsels, "but know us not. It's a kind of 'home-o-phobia.'"

Set in the "Wild Rose Trailer Court" outside Rocky Mountain House, a locale not unlike the one Hagen grew up in, *Tornado Magnet* takes the loose form of a "lecture" on trailer court life delivered in Dottie's kitsch-filled kitchen. Using photographs projected on a laundry sheet and a trailer park diorama made of oven trays, she systematically explains

the nuances of trailer park life. She traces the origins of these communities back to teepees and the nightly circling of the wagons by American homesteaders and explains the basics of trailer construction: flimsy walls mean occupants boil in summer and are a heater failure away from freezing in winter. And we learn that newcomers are subjected to character assessments by the "Family Relocation Inspection Committee."

## Courting disaster

The tone shifts when Dottie contemplates the tragedy that struck the Evergreen Trailer Court during the

**REVUE** theatre

July 1987 tornado. And again when she tells us her dreamy son Bobby prefers figure skating to hockey, Betty and Veronica to Archie— "What can you do with a kid like that," she asks, "except hope that the place lets him out in one piece?"

True to its Fringe roots, there's a compressed energy to the play. The staging is Spartan, and it includes subjecting an audience member to a cup of coffee onstage and a *tour de force* stream of gossip. Hagen gives himself a fairly wide dramatic range and displays stamina in abundance, talking nonstop for almost 75 minutes straight. It all makes for compelling theatre in which the sparkling

cavalcade of jokes subsides into material that continues to resonate.

Hagen's earlier work has demonstrated a keen eye for social commentary, from the drag subculture of *The Edmonton Queen: Not a Riverboat Story* to the homo-erotics of wrestling in last year's *PileDriver! Tornado Magnet* extends

this by pointing to class prejudice in prairie society (the "self-made man" ideology that links poverty and morality) and reaffirms comedy as a potent way of handling socially volatile material. Interesting parallels could be drawn between Hagen's play and the way Thomas King's now defunct CBC radio show *The Dead Dog Café* used the humour of the First Nations Reserve ("hidden" from the mainstream, too) as a way of writing back to dominant, white society.

## Anonymity-ville horror

*Tornado Magnet* transcends the unidimensionality of the stand-up mode by richly, though irreverently, invoking the community that draws the residents together. Unlike the anonymity of suburbia, the physical realities of the trailer court—small yards, thin walls,

Darrin Hagen explains the rules of attraction in *Tornado Magnet*

big windows—means residents are unavoidably linked. Most important, however, is the wryly sensitive portrayal of Dottie, whose insider knowledge gives us a palpable sense of trailer-court life: her first date with her future husband involves a romantic trip to the dump to watch bears rummaging in the garbage; she is obsessed with the "miracle that is Tupperware"; and she describes with nostalgic wistfulness how the new trailer smell is lost the first time you cook fish sticks. Far from being a mere stepping stone on the progress narrative, Dottie explains, trailers grow on you: "Most of the people who live in trailers wouldn't want to live anywhere else."

**Tornado Magnet: A Salute to Trailer Court Women**  
The Roxy • To Apr 28 •  
Guys in Disguise • 453-2440.

# Schoolhouse rock

Grant MacEwan  
Students put the art before the course  
in *Underground Under Glass*

BY AGNIESZKA MATEJKO

There is a sense of both intimacy and intensity in *Underground Under Glass*, a collection of work by graduating fine arts students that now hangs throughout the Jasper Place Campus at Grant MacEwan College. [Full disclosure: I am a first-year sessional sculpture instructor at GMCC.] Small rooms that once served as practical-minded offices have been transformed into miniature art galleries that hold wall-sized paintings, drawings, installations, videos, digital images and sculpture—some of the rooms so tiny that only a few people can enter at one time. With the lights dimmed and audio tracks running, the viewer becomes completely immersed in an art experience.

Visitors who wander through the college hallways will discover new artworks around every corner, many in entirely unexpected places. It's startling, for instance, to encounter a sculptural installation in a small corner of the parking lot. Inside the caged entrance to the fur-

nace utility room stands a neatly made bed, complete with a night table; above, a lace curtain gently billows in the drafty air of the parking lot. The pink glow of a bedside lamp forms a stark contrast to the blue fluorescent light of the parking lot and the cool winter air. Jen Rogan, the 21-year-old artist who created this piece, called it "Resolve to Keep Happy." "I wanted to do something positive, something warm and comforting in the midst of a cold and gray parking lot," Rogan says, adding that she had to wander through many junk stores

to find just the right shades of pink.

The show sees students exploring not only the visual possibilities of everyday materials, but also the creative potential of technology, including digital video productions, photo-text projects, installations with an audio component, digital image manipulation and an exploration of popular images in advertising. Although such seemingly impersonal or intimidating technology might appear alien to the artistic temperament, for these students it has become a tool for intensely personal self-expression. "Digital media is just a new kind of pencil," explains Cherie Moses, the department chair and instructor in the

inter-media course. "It is not so much the technology that matters, but what students do with it; they use it as artists."

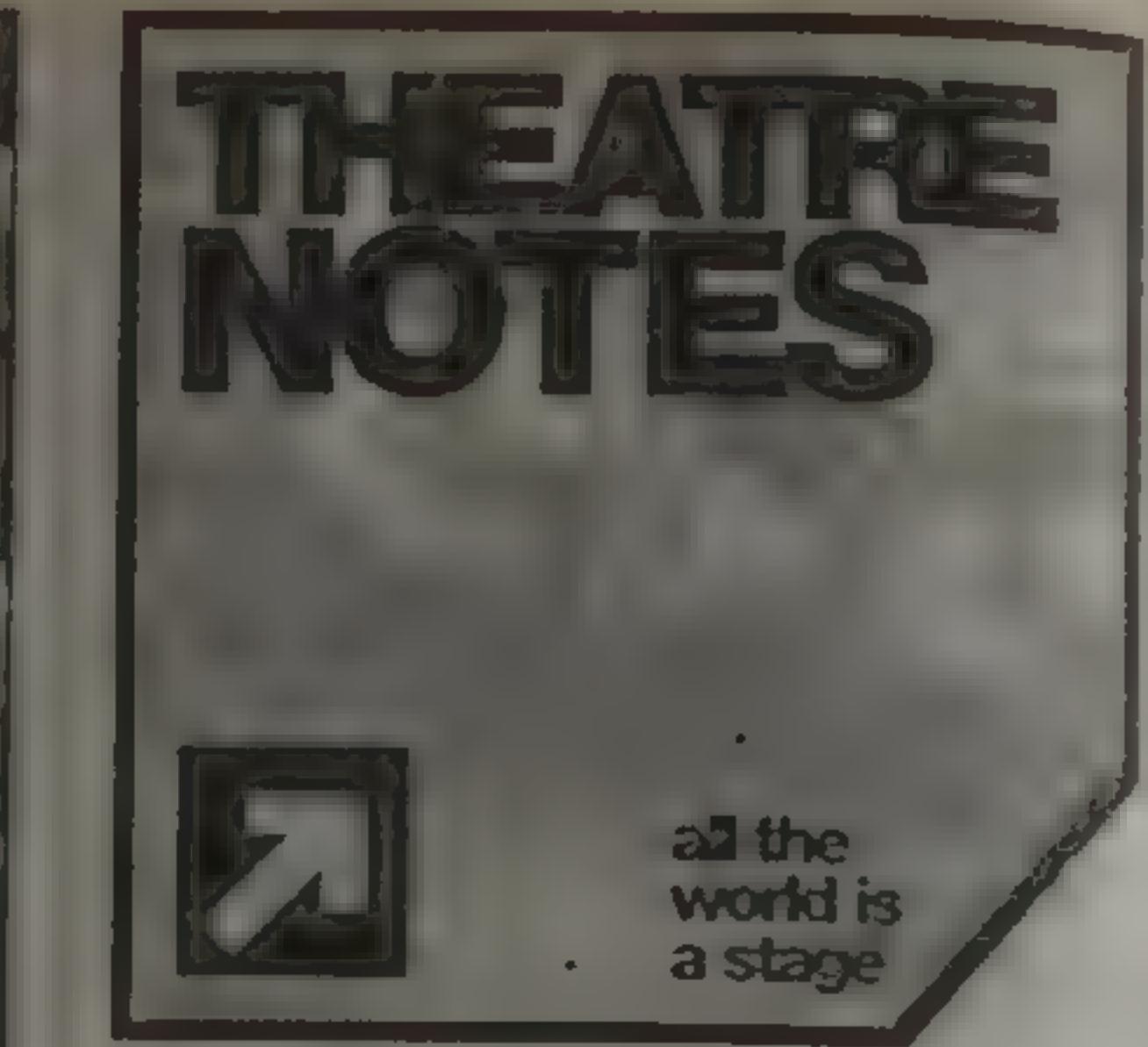
## 9th symphony

For instance, take 19-year-old Amanda Marshall's video "The 9th," which is set in a bar during her friend's birthday. The camera appears to stagger around in drunken stupor as Marshall shoots the goings-on; meanwhile, the only thing on the soundtrack is a narrator chanting, "When you enter into that environment, it changes you as a person. Have a few drinks, lose your free will. It's strange how it works. It's sad what it is. It's a waste of time. It's all about sex. There is not longer right and wrong. We've gone past right and wrong, everything's the same." Marcin Pogorzelski chose an entirely different yet equally personal theme for his video, "Chrzaszcz Brzmi w Chcinię," a humorous take on the trials of being an immigrant with an unpronounceable name—he spends the entire video in an apparently hopeless endeavour to teach the viewer the words to a Polish

tongue twister.

There is a vibrancy in the broad range of media that the students in the program explore. Despite the highly technological tools and unusual combinations of mixed media, the images throughout the show retain an expressive intimacy. Brenda Christiansen, one of the mature students in the program, sums up the show when she explains that the more students deal with their own inner reality, with the issues that affect them daily, the more successful the outcome of their artwork will be. In this show, that kind of intimacy is palpable.

**Underground Under Glass**  
Grant MacEwan College; Jasper Place Campus • To Apr 29 • 497-4321



BY BRYE PONTO

## Family Circus

**Circus • Arts Barns • To Apr 28 •** **revUE** Ah, to be a kid again. *Circus* opens with the shrill cry of a matron in a nursing home ordering everyone to "Wake up!" after which Grandpa appears with his cat, "which are strictly forbidden!" (Cue the eccentric nurse with her piercing voice) The three leading roles consist of both people and puppets—Grandpa (co-writer Dick Feld) and the nurse (Marcelle van der Velden) are played by live actors while Jimmy the grandson is a puppet (manipulated by William Dashwood).

Grandpa was once a circus performer alongside his late wife, but now he spends his days sitting alone in a strict nursing home, awaiting his visits from his grandson, who loves to hear about his days underneath the big top. In the middle of the play, Jimmy decides to perform with his Grandpa as a circus duo. But condensing the plot of *Circus* into a few words would not do justice to the play's themes of love, friendship and recognizing what makes you happy. Even the adults at the performance I attended seemed to get something out of *Circus*, especially the moments dealing with Grandpa's realization that by pushing his circus memories out of his mind, he is in fact neglecting his wife's memory as well. Only when he learns to welcome these memories back does he recapture his passion for life.

Watching a show like *Circus*, where many of the audience members are children, is by its very nature a raucous, all-inclusive experience. It was gratifying to hear such immediate, emotional and (unbeknownst to the children voicing them) loud responses to a play.

Can children draw a line between fantasy and reality—and if they can, where do they draw it? Part of the magic of *Circus* lies in its ability to meld these two worlds together.

## Winds and Windsor

You could say that this summer's River City Shakespeare Festival consists of a *Tempest* and a tosspot—that is, if you weren't afraid of having everyone within earshot wanting to punch you in the nose for perpetrating such a vile pun.

But that doesn't change the fact that it's still an apt description of the entertainment the Free Will Players will be providing at the Heritage Amphitheatre in Hawrelak Park from June 27 to July 21. As Free Will artistic director Geoffrey Brumlik revealed during a press conference last Monday, he will be directing *The Tempest* (starring John Wright, fresh from *Midlife* and the Citadel's upcoming *Who Has Seen the Wind?* as Prospero), while former Free Will AD James Mac-



SEE NEXT PAGE

# ARTS WEEKLY

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is 3pm Friday.

## ART GALLERIES

**ART GALLERY 1313**  
2854 New works by new gallery  
the Mason-Steeves, Karen Yurkovich

**A CRAFT COUNCIL GALLERY**  
100 St., 488 G-6611, 488-5900. Open  
11am-5:30pm. •SYMBOL OF QUALI-  
TY: Craft Council members. Until Apr. 27.  
Works created by the members of the  
Network. May 4-June 1. •THE DIS-  
PLAY: Many more than a dozen women of  
ambition represent five generations.

**CAT GALLERY** 8 Mission Ave., St.  
159-3579 ARTISTS BOREALIS: New  
work by a group of Edmonton artists.  
reception SAT, Apr. 27, 6-9pm. Artists  
2pm-5pm

**CLAW GALLERY** 10403-124 St., 482-  
4911. New works by Joane  
Schubert.

**TE D'ARTS VISUELS DE L'ALBERTA**  
17 Rue Marie-Anne-Gaboury 91 St., 461-  
407-7152. THEN AND NOW: Exhibit of quilts  
highlighting early pieces along side recent  
work by some well known Canadian quilters.  
Until June 16.

**MOUNTAIN FOODS CAFÉ - JASPER** 606  
Connaught Drive, across from the Via Station  
(Jasper). KUNST AUSSTELLUNG EXHIBITION  
WALL: Works by Maria Kavcic. Until May 6.

**PROFILES PUBLIC ART GALLERY** 19 Perron  
Street, St. Albert, 460-4310. Open Tue-Sat 10-  
5pm. Thu until 8pm. UTILITY: Sculptural furni-  
ture by Catherine Burgess, Agnieszka Matejko,  
Megan Strickfaden. Until Apr. 27. •HIGH ENER-  
GY: St. Albert High Schools. May 1-June 1.  
Opening reception WED, May 1, 7-9pm.

**RED GALLERY AND STUDIO** 9621 Whyte  
Ave., 439-8210. Open Tue-Sat 11am-5pm.  
Recent domestic landscapes, portraits and still  
lifes by Christi Bergstrom. Ongoing.

**RIGOLETTO'S CAFÉ** 10068-108 St., 426-  
2122. Open Mon-Sat 11am-2am. DAMSELS IN  
DISTRESS: Exhibition and sale of funky paintings  
by Christine Frost.

**SCOTT GALLERY** 10411-124 St., 488-3619.  
Open Tue-Sat 10am-5pm. NEW WORKS: Solo  
exhibition of abstract paintings incorporating  
fabric by Toronto artist Judy Singer. Apr. 27-  
May 14. Opening reception SAT, Apr. 27, 1-  
4pm. Artist in attendance.

**SNAP GALLERY** 10137-104 St., 423-1492.  
Open Tue-Sat noon-5pm. Michiko Suzuki,  
Japanese artist, recent mixed media prints and  
installation. Until May 11.

**SNOWBIRD GALLERY** WEM, 8882-170 St.,  
444-1024. Featuring works by J. Yardley-Jones  
and Gregg Johnson. Acrylics by Jim Vest, pot-  
tery by Noburo Kubo and Jacqueline Stenberg.  
Art glass available. Artists in the courtyard  
continues every weekend.

**SPECTRUM ART GALLERY AND STUDIO**  
10867-96 St., 424-8803. Open daily 10am-  
6pm. Paintings by Christopher Lucas. Work by  
Patricia Young, Bridgit Turner, Deanna Larson  
and David Phillips.

**STUDIO GALLERY** 143 Grandin Park Plaza,  
St. Albert, 460-5990. Open Mon-Fri 10am-  
6pm; Sat 10am-5pm. NEW ASPECTS. Oil paint-  
ings, watercolours and mixed-media works by  
various artists.

**SUSSEX GALLERIES** 290 Saddleback Rd.,  
988-2266. Landscapes, cityscapes, florals,  
nudes, surreal paintings as well as glassworks,  
sculptures and ceramics by various artists.

**UNIVERSITY EXTENSION CENTRE GALLERY**  
2nd Fl., University Extension Centre, 8303-112  
St., 492-3034. Open Mon-Thu 8:30am-8pm;  
Fri 8:30am-4:30pm; Sat 9am-noon. NATURE OF  
LOVE: Works by Amanda Chen Suo Sinclair. A  
final visual presentation for the Certificate of  
Fine Arts. Apr. 29-May 8. Opening reception  
FRI, Apr. 26, 6-9pm. Artist in attendance.

**UPSTAIRS GALLERY** Great Bear Framing, 2nd  
Fl., 11631-105 Ave., 452-8906. SUITE NEW  
PAINTINGS: By Les Graff. Until Apr. 27. •THE  
SPACE OF TREES: Paintings by Tom Gale. May 4-  
28. Opening reception SAT, May 4, 1-5pm.

**THE VAAA GALLERY** 3rd Fl. Harcourt House,  
10215-112 St., 421-1731. SOJOURN: Recent  
paintings by Brent R. Laycock. Until May 30.  
Opening reception THU, Apr. 25, 7-9pm.

**VANDERLEELIE GALLERY** 10344-134 St.,  
452-0286. Open Tue-Sat 11am-5pm. Solo exhibi-  
tion of recent abstract paintings by Robert  
Christie. Also showing landscape paintings by  
Brent McIntosh. Apr. 26-May 15.

**WEST END GALLERY** 12308 Jasper Ave.,  
488-4892. TAKAKAW: Landscapes by Kathleen  
Moore Hanrahan. Until May 2.

**THE WORKS GALLERY** Main Floor,  
Commerce Place, Jasper Ave., 426-2122.  
Open Mon-Sat 11am-5:30pm. SCREAMS AND  
WHISPERS: Poetry by M.R. Moore, artwork by  
Mark Bellows, Savi Pannu, Hri Neil and Tim

**EDMONTON COLLEGE** Jasper Place  
100-156 St., Studio 109/113, 497-  
444-0000. UNDER GLASS: The Fine  
Arts Graduate Exhibition. Apr. 25,  
Apr. 26, 11am-5pm; Apr. 28, 1-  
2pm; Apr. 29, 11am-7pm. Opening reception

Rechner. Until May 4. Meet the artists SAT,  
May 4, 1-3pm

## DANCE

**ALBERTA DANCE ALLIANCE** John L. Haar  
Theatre, 10045-156 St., 420-1757.  
Standing...Leads to Dancing: New dance works  
The Canadian premiere dance film *Screaming  
Fish*. TIX \$18 general, \$15 with FEATS sticker @  
TIX on the square. May 4-5, 8pm

**ALBERTA DANCE ALLIANCE/MILE ZERO  
DANCE** Integration Open Space, 10565-114  
St., 420-1757, 424-1573. Dance Lab Open  
Forum (FEATS Festival): The first annual dance  
lab open forum with guest choreographers  
Neah Kalounis and Tonya Lockyer. TIX \$10 @  
TIX on the square, @ door. Apr. 26, 8pm

**BALLET BRITISH COLUMBIA** Jubilee  
Auditorium, 11455-87 Ave., 451-8000. *The  
Faerie Queen*, a modern version of  
Shakespeare's *A Midsummer Night's Dream*  
Choreographed by John Alleyne. Apr. 30, May  
1, 8pm. TIX @ TicketMaster

**FEATS DANCE FESTIVAL** Various locations in  
Edmonton, 422-8107. Apr. 26-May 5

## THEATRE

**CHIMPROVI** The New Varscona Theatre,  
10329-83 Ave., 448-0695. Every Saturday at  
11pm. Featuring Rapid Fire Theatre's top  
improvisers.

**DEEP SPACE KLEIN** Celebrations Dinner  
Theatre, The Oasis Entertainment Hotel, 13103  
Fort Rd., 448-9339. It's 2075 and Klein is run-  
ning for election aboard his orbital flagship the  
Deep Space Klein. Until May 4.

**DIE-NASTY** Varscona Theatre, 10329-83 Ave.,  
433-3399. Edmonton's long-running, live  
improvised soap opera. Every Mon, 8pm

**EVITA** Mayfield Dinner Theatre, 16615-109  
Ave., 483-4051. Lyrics by Tim Rice, music  
by Andrew Lloyd Webber. The story of  
Argentina's First Lady, Eva Peron. Until June 23  
TIX from \$35

**HAMLET** Citadel MacLab Theatre, 9828-101A  
Ave., 426-4811. By William Shakespeare.  
Murder, sex, intrigue, conspiracy, suicide and  
revenge... TIX \$24.61-\$44.95. Half-price rush  
seats one hour before ea. performance. Until  
Apr. 28. Benefit performance for the Actors'  
Fund of Canada. SUN, Apr. 28, 8pm.

**LIVE ON SATURDAY NIGHT** Jubilations  
Dinner Theatre, Upper Level, Phase III, WEM,  
484-2424. Our send-up of the late night comedy  
show. Until Jul. 11.

**MEET ME IN ST. LOUIS** The Leduc  
Performing Art Centre, 4308-50 St., Leduc  
(Leduc Composite High School), 986-6677,  
481-8602. Musical. Presented by the Leduc  
Drama Society. May 2-4, 9-11, 8pm. TIX \$10  
Thu and Fri; \$12 Sat.

**MENAGERIE: 3 INHUMAN ONE-ACT PLAYS**  
"B" Scene Studios, 8212-104 St., 420-1757,  
435-8542. Presented by Sound and Fury  
Theatre. New one-act plays exploring the  
animals inside ourselves. Including: *Motherless Pig*  
by Royce Vavrek; *Troll Girl* by Scott Sharplin,  
*Excess Unwanted Growth* by David Owen. Apr.  
25-May 5, 8pm, Thu-Sat. Pay-What-You-Can  
matinees Sun, 2pm. Two-For-One Tue, Apr. 30,  
8 pm. TIX \$12 adult, \$10 student/senior. Adv  
tickets @ TIX On The Square.

**THE MIRACLE WORKER** Horizon Stage,  
1001 Calahoo Rd., Spruce Grove, 962-7631,  
451-8000. Presented by Horizon Players.  
By William Gibson. The story of Helen Keller.  
Apr. 26-28

**NO HOLDS BARD FUNDRAISER** The Arts  
Barns, 10330 84 Avenue. Presented by Free  
Will Players. Sneak preview with some scenes of  
the upcoming River City Shakespeare Festival  
season. SAT, May 4, 7pm. TIX \$12 ea. @ TIX  
on the Square

**POKI TALKSI** Varscona Theatre, 10329-83  
Ave., 420-1757, 433-3399 (voice box #2)  
Presented by Teatro La Quindicina. Written and  
performed by Jeff Haslam. Directed by Stewart  
Lemoine. Poki Schvedtar unravels the tangled  
web of his life and loves in this multi-media  
travesty across the globe. Also starring Davina  
Stewart. Until Apr. 27, 8pm; Saturday matinees  
2pm. TIX \$15 adult, \$12 student/senior/equity  
Adv. tickets @ TIX on the Square. Tue evening.  
Sat mat pay-what-you-can.

**THEATRESPORTS** New Varscona Theatre,  
10329-83 Ave., 448-0695. Every Friday @  
11pm. Rapid Fire Theatre features teams of  
improvisers.

**TORNADO MAGNET: A SALUTE TO TRAIL-  
ER COURT WOMEN** The Roxy Theatre,  
10708-124 St., 453-2440. Presented by Guys in  
Disguise. By Darrin Hagen. A tribute to the  
mothers of mobile home country. Until Apr. 28.  
Tue-Sat 8pm; Sun matinees 2pm. TIX @ ROXY  
Theatre Box Office.

**WHO HAS SEEN THE WIND** The Citadel,  
Shoctor Theatre, 9828-101A Ave., 426-4811.  
Based on the book by W.O. Mitchell. Adapted  
by Lee MacDougall. May 4-June 2.

## Theatre Notes

Continued from previous page

Donald's production of *The Merry Wives of Windsor* (starring Ashley Wright as Falstaff, the most lovable drunk in the history of English theatre) will take the stage on alternating nights.

The event will mark the 14th year that a large troupe of some of Edmonton's finest and most weather-hardy actors will brave real-life tempests by performing Shakespeare outdoors. Real-life Falstaffs, meanwhile, will be happy to know that liquor will once again be sold on the site. Whether or not sack will be available for purchase, however, Brumlik neglected to mention. —VUE STAFF

## The beast Intentions

**Menagerie: Three Inhuman One-Act  
Plays** • "B" Scene Studios (8212-104  
St) • Apr 25-May 5 • preVUE Sound  
and Fury Theatre's season-ending pro-  
duction, *Menagerie*, consists of three

short plays, all revolving around non-  
human characters. Royce Vavrek's *Motherless Pig* (one of the most buzzed-about  
shows from last year's Carnival of Shriek-  
ing Youth festival) is a dark comedy  
about a pig who descends into despair  
and degradation after leaving the farm to  
pursue stardom in the big city; the hero  
of Scott Sharplin's *Troll Girl* is a talking rac-  
coon; and *Excess Unwanted Growth* by  
Dave Owen (whose *Hangliding Over the  
Abyss* received much favourable attention  
at last summer's Fringe) stars a surprising-  
ly poetic-minded fungoid life form that  
grows out of a stack of dirty dishes.

Obviously, this ain't *The Wind in the  
Willows*. But as Sharplin (Sound and Fury's

artistic director and playwright-in-resi-  
dence) points out, very few plays have  
even attempted to delve into the complex-  
ities of animals living as humans would.  
Animals, Sharplin says, not only epitomize  
theatrical extremes, but are surprisingly  
easy for the humans in the audience to  
identify with. (Critics, no doubt, will especially  
gravitate toward the parasitic, literary  
fungus in Owen's play.) "The inhuman  
characters represent the outsiders of society,"  
says, "something we all can relate to. If  
I chose to do a play about a street bum, it  
wouldn't be as appealing." □

**MICHIKO SUZUKI**  
an exhibition of recent works

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**EDMONTON ART** (8212-104 St)

**Resolutions: A Stitch in Time** organized by The American Craft Museum

Also Showing:  
Fabrications: Gillian Collyer, Janet Morton, Zoe Williams  
Holly Newman: nesting

**Resolutions: A Stitch in Time** organized and circulated by The American Craft Museum  
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# ROCKIE HOROSCOPE

BY ROCKIE GARDINER

**ARIES** (Mar 20-Apr 19): Dream on. Whether you're envisioning a dramatic victory for your team, fantasizing about playing the Palladium or praying for peace, idealistic Neptune is currently a major influence in both your real and imaginary worlds. Because your truth-seeking Mars ruler is favorably aligned with Neptune, you might avoid being duped on May Day when the sun tests the spiritual vibe Neptune emits. Just be aware of the limits Saturn can impose when it joins forces with Mars on the 3rd. Be careful.

**TAURUS** (Apr 20-May 20): It's not simply a matter of deciding what you value most. With so many planets, beside your Venus ruler, in your Gemini house of assets and liabilities, choosing one abstraction or one piece of merchandise over another is bound to be difficult. Art, beauty and purity of motive may appear to be the winners, but when passion and obsession takes hold, there is little you can do but succumb to their power. You'll eventually extricate yourself from their clutches, but not before Mother's Day. Happy Birthday.

**GEMINI** (May 21-June 20): Sprinkle yourself with fairy dust before you leap over the sacred bonfires of Beltane, dance around the Maypole and pay homage to the goddess Flora. Do everything you can to keep from crashing and burning while pistol-packin' Mars meets authoritative Saturn in your sign. Twins born the first week in June are the most affected; e.g., if you're in the military, you could become a hero; in government or business, a department head. Opposition looms large around Mother's Day.

**CANCER** (June 21-July 22): It's the friends of friends, nodding acquaintances and colleagues in your field who are influencing the direction your life is presently taking. May Day could be a big "I hit paydirt!" day as the sun favours expansive Jupiter in your sign. This is the most supportive planetary aspect you get all month, so maximize whatever opportunity arises. Because Mercury will be in retrograde from May 15-June 8, plan on making initial contact and follow-up calls well before then.

**LEO** (July 23-Aug 22): While you personally come out okay on May Day (Jupiter protects you and your sun ruler) your partner or the relationship itself can face a test of faith when the sun squares idealistic Neptune in Aquarius. The challenge might not involve a religious or spiritual matter, but instead, turn into a crisis of confidence about one's artistic vision. Meanwhile a casual friend becomes quite appealing, what with those come-hither glances and clever innuendos. Mmmmm.

**VIRGO** (Aug 23-Sept 22): Once your Mercury ruler joins Venus, Mars and Saturn in Gemini on the 30th, career concerns might well be the only matters you'll have time for. Because anything that springs from the sign of the Twins—attractions, actions and reactions—begs to be examined from both sides now, be prepared for lots of discussions and revisions. Even more so after Mercury turns retrograde on the 15th. Should you want some R and R, better to take off on a flight of fancy than a plane.

**LIBRA** (Sept 23-Oct 22): This is one of those times when all you really need is love and compassion; instead, you might opt for the uncomplicated pursuit of pleasure. If you do, know up front that there are risks involved. While your heart is not about to get broken—your loving Venus ruler and sexy Mars are preparing to unite—if you defy the law, particularly the law of gravity, you could wind up with broken bones. When Saturn tries to limit impulsive Mars, it creates a wide margin of error, one you can easily fall into.

**SCORPIO** (Oct 23-Nov 21): Put politely, you're at cross purposes with yourself. Although your Mars co-ruler doesn't face off against Pluto, your other co-ruler, until May 8, Mars has to squeak by restrictive Saturn on the 3rd. Although there's a slim chance something constructive can come out of that meeting, it's not likely. Militant Mars is hell-bent on provocation, Saturn needs to maintain the status quo while passionate Pluto is determined to usurp that power by any means. High drama with strong sexual overtones; how Scorpionic!

**SAGITTARIUS** (Nov 22-Dec 21): Keep it fun, fanciful and financially feasible. While the sensual Taurus sun lights up your house of romance and recreation, try to focus on that aspect of your life. Let the tough choices exacerbated by the nasty Mars-Saturn conjunction in your Gemini house of partners work themselves out. There's not much you can do except get out of way and let the chips fall where they may. Damage control, repair and reconstruction will follow, but all in good time. Patience and self-preservation, please.

**CAPRICORN** (Dec 22-Jan 20): Annoyed and acerbic is the least of it. When pugnacious Mars finally catches up with your Saturn ruler on May 3, you could be fighting mad. You might also be more motivated than you've been since the last time Mars and Saturn merged in April 2000 and kicked off the ride you've been on since. Their new meeting in Gemini indicates that you'll take a more multi-faceted approach to work, embrace alternatives to your present health and fitness routines, or even sign up for flying lessons.

**AQUARIUS** (Jan 21-Feb 18): Your bluff may be called on May Day when idealistic Neptune in your sign is challenged by the Taurus sun. Don't attempt to push your vision of what should be down anybody else's throat. (Taurus rules the throat.) Fortunately for your love life, the utterly romantic Venus-Neptune trine follows immediately afterward. Despite your bluntness, you'll come across as gentle and sensitive, instead of awkward and distant. But above all, as a fan of the first order.

**PISCES** (Feb 19-Mar 19): Again, Fish are tied to Aquarians because it's your Neptune ruler in their sign that's a major focal point this week. Subtle suggestions from friends can be somewhat expensive, especially if you have to question your priorities. However, art and spirituality will prevail. So will your enthusiasm for a group venture, your love for your team. The trick is to dodge any sticks and stones tossed by the troublesome Mars-Saturn coalition in Gemini, while reminding yourself that names will never hurt you. ☺

# EVENTS WEEKLY

For a FREE listing, fax 426-2889 or e-mail [listings@vew.ab.ca](mailto:listings@vew.ab.ca)

Deadline is 3 pm Friday.

## DISPLAYS/MUSEUMS

**ALBERTA AVIATION MUSEUM** 11410 Kingsway Ave., 451-1175. Open daily 10am-4pm. Telling the story of Edmonton's bush pilots, Alaska Highway construction, defence of Russia and commercial aviation development. •**MRIYA EXHIBITION:** 1:100 scale reproductions of major airplanes, rockets and space technology. Models of the world's largest airplane AN-225 Mriya, and the Zenith rocket of Sea Launch. Until June 21.

**DEVONIAN BOTANIC GARDEN** 5 km North of Edmonton on Hwy 60, 987-3054. Open weekends. Authentic Japanese garden, nature trail, 80 acres of connected gardens. TIX \$5.75 adult; \$4.50 senior; children under 4 free.

**JOHN JANZEN NATURE CENTRE** Fox Dr., Whitemud Dr., 496-8787, 496-2925. Open weekdays 9am-4pm; weekends 1-4pm (until May 17). •**Animals as Architects** exhibit weekends, drop-in 1-4pm. TIX \$1 child (2-12 yrs); \$1.50 adult; \$1.25 youth (13-17 yrs)/senior; \$4.25 family.

**MCKAY AVENUE SCHOOL** 10425-99 Ave., 422-1970. Archives and museum located along the river valley on the Heritage Trail. Stroll in the Victorian-era park.

**MUSÉE HÉRITAGE MUSEUM** St. Albert Place, 5 St. Anne Street, St. Albert, 459-1528. Open Mon-Sat 10am-5pm; Sun 1-5pm. •**GLACIERS TO CARTIER: EXPLORERS**: Until May 27. •**DISCOVERY ROOM**: An interactive educational venue dedicated to children and families. Old-fashioned winter fun. Hear stories of St. Albert women. Suggested donation \$2.

**MUTTART CONSERVATORY** 9626-96A St, 496-8755. Open Mon-Fri 9am-6pm; Sat-Sun 11am-6pm. •**RIBBONS AND RUFFLES SHOW: Spring in the Show Pyramid**: Until June 9. •**ART OF MARGUERITE BASKET**: Watercolours by Marguerite Baskett. Until May 24. TIX \$5 adult, \$4 senior/youth, \$2.50 child, \$15 family. •**473-3482, SUN 28 (11am-4pm): PARROTS OF THE WORLD SHOW**: Presented by the members of the Edmonton Pet Parrot Association.

**ODYSSEUM** 11211-142 St., 452-9100. Open Sun-Thu, hols 10am-5pm; Fri-Sat 10am-9pm. Edmonton's space and science centre.

•**TransCanada Pipelines Gallery: Space Place**: Hands-on exhibits.

**PROVINCIAL MUSEUM OF ALBERTA** 12845-102 Ave., 453-9100, 453-9131. [www.pma.edmonton.ab.ca](http://www.pma.edmonton.ab.ca). Open weekdays 9am-9pm; weekends 9am-5pm. •**SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY**: Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit.

•**TREASURES OF THE EARTH**: Geology collection. Permanent exhibit. •**THE HABITAT GALLERY**: Glimpse the lakes, forests, prairies and animals of Alberta. Permanent exhibit. •**THE NATURAL HISTORY GALLERY**: •**BUG ROOM**: Live invertebrate display. Permanent. •**THE BIRD GALLERY**: Mounted birds. Permanent. •**THE SIXTIES EXHIBITION**: Exhibition continues until May 12. An explosive mix of images, objects and sound exploring the decade that changed us all. Mike McCartney's Liverpool - Sixties Black and Whites. Until May 12. •**ALICE'S RESTAURANT** (The Museum Café), FRI 26 (9pm): Rubber Soul (Beatle tribute band). \$5 @ door. •**TIX** weekdays (25% off) \$9 adult; \$7.50 senior; \$4.50 youth (7-17 yrs); free child 6 and under; \$22.50 family. •**FEATURE GALLERY 2: DOMESTIC ART: QUILTS FROM THE MUSEUM'S COLLECTION**: May 4-Sept. 2. •**LECTURE SERIES-TIME TRAVELLERS IX**: THU 25 (7:30pm): *Out of the Northern Ice: Climate Change and Yukon Archaeology*: Sheila Greer, Diane Strand. TIX \$8 @ door. THU 2 (7:30pm): Lanslides and Inca Engineering presented by Dr. Peter T. Bobrowsky. TIX \$8 @ door. •**EDMONTON FILM SOCIETY** Museum Theatre, SAT 6 (8pm): *The Naked Spur*. TIX \$5 adult, \$4 senior/student, \$2 kids 12 and under, \$25 series pass.

**RUTHERFORD HOUSE** 11153 Saskatchewan Dr., U of A Campus, 427-3995. Open Tue-Sun, 12 noon-5pm. Costumed interpreters recreate daily household activities.

**TELEPHONE HISTORICAL CENTRE** 10437-83 Ave., 433-1010. •**Open Tue-Fri 10am-4pm; Sat 12-4pm**. Largest telecommunications museum in Canada. An interactive educational gallery dedicated to children and families featuring a multi-media presentation on the past, present and future of telecommunication starring Xeldon the talking robot. TIX \$3 adult, \$2 child, \$5 family.

## KIDS STUFF

**CALDER LIBRARY** 12522-132 Ave., 414-5656. •**Every THU (10:30am and 1:30pm); TUE (7pm): Pre-school storytime, 3-5 yrs**. Pre-register. Until May 30. •**Every TUE (4pm): Readers' Theatre Workshop, Grades 4+**. Pre-register. SAT 27 (2pm): Identifiable flying objects, 8-12 yrs. Pre-register.

**CAPILANO LIBRARY** 201 Capilano Mall, 98 Ave., 50 St., 496-1802. •**Every THU (10:15-10:45am); Little Tales for Little People, 3-5 yrs. Apr. 25-May 30**. Stories, finger plays, and games. Drop-in.

**CASTLE DOWNS LIBRARY** 15379 Castle Downs Rd., 496-7090. •**Every WED 9:10am**: Pre-school storytime, 3-5 yrs. Until May 8.

**EDMONTON ART GALLERY** 2 Sir Winston

Churchill Sq., 422-6223. •**THE CHILDREN'S GALLERY FROM HEAD TO TOE** by Lisa Murray. For children 4-12 yrs. •**Raiders of the Lost Art**. Saturday art classes for ages 4-5; 6-8 and 9-11. •**Every SAT: Drop-in youth workshops for ages 12+**.

**EDMONTON ASSOCIATION FOR BRIGHT CHILDREN (EABC)** Main Entrance, Glenrose Hospital, 111 Ave., 454-846. SAT 4 (10am-noon): Discovery Group Series for Grades 5-9: How Does Your Mind Grow Up? Host: Prof. Debbi Andrews. Free for members (EABC Memberships will be available). Pre-register.

**EXPRESSIONZ CAFÉ, MARKET AND MEETING PLACE** 9142-118 Ave., 474-6058. SAT 27 (2-4pm): The Time Flies. Creative music workshop for children, all ages. No cover.

**GRANT MACEWAN COLLEGE** Jasper Place Campus, 10045-156 St., 497-4303. •**Creative Movement classes for 2-3 yrs. Starting Apr. 27**. •**Children's theatre classes, 9-12 yrs. July 15-19 and July 29-Aug. 2**.

**GREENWOODS BOOKSHOPPE** 10355 Whyte Ave., 439-2005. SUN 28 (1pm): Join author Gern Cook as she reads from *A Penny for Albert* (Volume One in the Dinosaur Soup Series).

**HIGHLANDS LIBRARY** 6710-118 Ave., 496-1806. •**Every THU (10:15am):** Totally twos. Until Apr. 25.

**IDYLWYLDE LIBRARY** 8310-88 Ave., 496-1808. •**Every WED (10:15am): Storytime, 3-5 yrs. Pre-register. Until May 8. •**Every TUE (10:15am): Time for twos. Until May 7. Pre-register.****

**JASPER PLACE LIBRARY** 9010-156 St., 496-1810. •**Every WED (1pm): Pre-school storytime, 3 yrs. Pre-register. Until May 8. •**Every WED (2pm): Pre-school storytime, 4-5 yrs. Pre-register. Until May 8. •**Every TUE (10:15am): Time for twos. Until May 7. SAT 27 (2pm): Mosaic magic, 5-8 yrs. Pre-register.******

**LESSARD LIBRARY** Lessard Shopping Centre, 6104-172 St., 496-1871. •**Every THU (10am): Time for twos. Until May 16. •**Every THU (7pm): Family storytime, 3-4 yrs. Until Apr. 25.****

**LONDONDERRY LIBRARY** Londonderry Mall, 137 Ave., 66 St., 496-1814. •**Every WED (10:10-10:50): Time for twos. Pre-register. Until May 1. •**Every MON (10:30-10:50am): Baby laptime, walking. Until Apr. 29. SAT 27 (10:30am): Eat your vegetables, puppet show, 4-12 yrs. SAT 4 (10:15am): Junior Stamp Club: Stamp identification.****

**MILL WOODS LIBRARY** 601 Mill Woods Town Centre, 2331-66 St., 496-1818. SAT 27 (2pm): Silly Saturdays stories and crafts. Spring into reading, 5-12 yrs. Drop-in.

**PROFILES PUBLIC ART GALLERY** 19 Perron Street, St. Albert, 460-4310. THU 25: StArt, Parent and Preschooler Program: *Jungle Book*. \$5/child. Pre-register.

**SOUTHGATE LIBRARY** Southgate Shopping Centre, 496-1822. •**Every WED (10:15-10:45am): Time for twos. Pre-register. SAT 4 (10-11am): Junior Stamp Club: Stamp identification.**

**SPRUCEWOOD LIBRARY** 11555-95 St., 496-7099. •**Every TUE (1:30pm): Pre-school storytime, 3-5 yrs. Until May 28. Pre-register.**

**STANLEY A. MILNER LIBRARY** 7 Sir Winston Churchill Sq., 498-2713. TUE 30 (7pm): Storytime with Carole Rubin author of *How to Make Your Lawn and Garden Off Drugs*. Free. •**MON 31 (7pm): Baby laptime, walking. Until May 1. •**Every TUE (10:30-10:50am): Baby laptime, walking. Until Apr. 29. SAT 27 (10:30am): Eat your vegetables, puppet show, 4-12 yrs. SAT 4 (10:15am): Junior Stamp Club: Stamp identification.****

**STANLEY A. MILNER LIBRARY** 601 Mill Woods Town Centre, 2331-66 St., 496-1818. SAT 27 (2pm): Silly Saturdays stories and crafts. Spring into reading, 5-12 yrs. Drop-in.

**STANLEY A. MILNER LIBRARY** 7 Sir Winston Churchill Sq., 496-7000. •**Every SUN (2pm): Children's storytime, 3-4 yrs. Until Apr. 28. •**Every SAT (10am): Research central, 9-12 yrs. Pre-register. Until Apr. 27.****

**VALLEY ZOO** 13315 Buena Vista Rd., 496-8787. Open daily 9:30am-4pm. •**Every SUN (1-4pm): Zoo Sundays. SUN 28 (1-4pm): Monkey around. TIX \$2.75 child (2-12), \$4.25 adult, \$3.50 youth (13-17)/senior, \$14 family.**

**WOODCROFT LIBRARY** 13420-114 Ave., 496-1830. •**Every THU (10:30am): Time for twos. Until Apr. 25. 2-2 years. Pre-register.**

**LECTURES/MEETINGS**

**ARTHRITIS SOCIETY** 6389-10830 Jasper Ave., 424-1740. TUE 30 (6:30pm): Joints in Motion Marathon Training information meeting.

**BELMEA COMMUNITY LEAGUE** 9109-182 St., 488-7926. SAT 27 (10am-4pm): Plant a Row-Grow a Row; Compost sale.

**CANADIAN NATIVE FRIENDSHIP CENTRE** 11205-101 St., 930-1982. FRI 26 (7pm): Dacajewelah, Splitting the Sky, active in the struggle for people's rights speaks about his experiences in Sing Sing Prison.

**CENTRE FOR WELLNESS IN MOTION** N. Edmonton, 459-3908. Introductory reflexology for family and friends. Learn relaxation techniques and how to love your feet so you can feel better all over.

**DANCE EXPRESSIONZ** Capital Tower Building, 206, 10609-101 St., 426-4766. Relieve daily stress through dance.

**EASTBOUND RESTAURANT** 11248-104 Ave. •[www.eightminutedate.ca](http://www.eightminutedate.ca). TUE 30 (6:30pm): Eight Minute Date: Chance to meet other single professionals in a friendly, fun and safe atmosphere.

**EDMONTON RUGBY CLUBS** 471-3032, 449-17893, 458-1427. Junior programs are being expanded. All players, male and female, contact the

## EVENTS WEEKLY

Continued from previous page

and men to attend a silent vigil. Black preferred, but not required.

## LITERARY EVENTS

**ROOM VODKA BAR** 10324-82 Ave., 490-1414. •Every TUE (8pm): Poetry Stage with the Raving Poets Band hosted by Alberta Beatnik. TUE 30 (7-8:30pm): For the May Week Labour Arts Festival readings by Jocko, Gary Lee, Randy and other Stroll of Poets. Music by The Raving Poets Band. Hosted by The Alberta Beat. The Beat Goes On: Poetry open stage to no cover.

**WOODS LIBRARY** 601 Mill Woods Towne, 2331 66 St., 496-1818, 450-0511. •First Sat. month (3-4:30pm): Mill Woods Reading

**WILEY A. MILNER LIBRARY** 7 Sir Winston Sq., Library Theatre, 496-7056. •Every Theatre, 490-1414. TUE 26 (8pm): Poetry of Victory and DaFeets. Featuring dance recitations of poetry, street poetry, winners of Raving Poets competition, live music, paper for the Bissell Centre/Our Voice,anne's Songs of the Street, Local poets, and the Raving Poets Band Tribute to the TIX \$5 donation. •Edmonton Room. SAT 23 (8pm): How to become a famous author: fun with the classics presented by Lesley. •Library Parkade, Level P3N, 496-2727 (9am-6pm), SUN 28 (1-5pm): Edmonton Public Library Spring Book Sale. Cover adult fiction and non-fiction.

## LIVE COMEDY

**EDDY FACTORY** 3414 Gateway Boulevard, 4999. THU 25-SAT 27: Andrew Carr. THU 2 (8:30pm); SAT 4 (8pm and 10:30pm): comedian Marty Hanenberg plus special guests.

**GO'S ON WHYTE** 10307-82 Ave., 433-2616. •Every SUN: Fargo's Laugh-a-Lot Comedy.

**TRACK CAFE** 10333-112 St., 421-1326. THU (7:30-9:30pm): What Happens Next? Improv show, hosted by Graham Neil. Every winter and spring. TIX \$3.

**PAN ALLEY** 4804 Calgary Tr. S., 702-2060. (9pm): Cheese Tea presents live sketch comedy. Satirical humour featuring original sketch and dance. TIX \$5.00 advance, \$7.00 door.

## QUEER LISTINGS

APE Rm. 7-152, 7 Fl., Education North

Building, U of A. •Every THU (5-6pm): A sexual orientation and schooling focus group. For info: Dr. Andre Grace [andre.grace@ualberta.ca](mailto:andre.grace@ualberta.ca).

**AIDS NETWORK OF EDMONTON SOCIETY** 201, 11456 Jasper Ave., 488-5742. Support services for people affected with HIV infection/AIDS. Info line, counselling, referrals, support groups, preventive education programs, resource centre, speakers bureau, outreach, advocacy and public awareness campaigns.

**AXIOS** 454-8449. A support group, local chapter of the International organization of Eastern Orthodox and Eastern-Rite Catholic Gay and Lesbian Christians.

**BOOTS AND SADDLES** 10242-106 St. Large tavern with pool tables, restaurant, shows. Members only.

**DIGNITY EDMONTON** 482-6845. Support community for lesbian/gay Catholics and friends. Non-denominational.

**DOWN UNDER** 12224 Jasper Ave., 482-7960. Steam bath.

**EDMONTON RAINBOW BUSINESS ASSOCIATION** 422-6207. Gay men and Lesbians in business and non-gay friends. Share business knowledge, learn, make friends, network in positive, proud space where being yourself is the norm.

**FEATHER OF HOPE ABORIGINAL AIDS PREVENTION SOCIETY** 702, 10242-105 St., 488-5773. Education, training and support organization.

**GAY AND LESBIAN COMMUNITY CENTRE OF EDMONTON (GLCCE)** Suite 45, 9912-106 St., [www.edmc.net/glcce](http://www.edmc.net/glcce). 488-3234. Open Mon-Fri, 1:30pm-5:30pm; 7pm-10pm. Support groups, library, youth group and discussion nights. •Request for Nominations for 2002 Edmonton Pride Awards. To nominate a person or group, provide a short bio of the nominee, the reasons you think they deserve the award, and any pertinent contact information. For more information e-mail [Roz@rostenshaw.ca](mailto:Roz@rostenshaw.ca) or [Frieder@compusmart.ab.ca](mailto:Frieder@compusmart.ab.ca). Deadline for nominations May 25.

**GAY MEN'S OUTREACH CREW (GMOC)** 45, 9912-106 St., 488-0564. A peer education initiative for gay/bisexual men that works toward preventing the spread of HIV by improving self-esteem.

**HIV NETWORK OF EDMONTON SOCIETY** 600, 10242-105 St., 488-5742. Support services for people affected with HIV/AIDS, info line, counseling, referrals, support groups, preventive education programs, resource centre, speakers bureau, Gay Men's Outreach Crew (GMOC), advocacy and public awareness.

**ICARE** 702A, 10242-105 St., 448-1768. [www.icarealberta.org](http://www.icarealberta.org). The Interfaith Centre for AIDS/HIV resources and education (formerly Interfaith Association on AIDS). Providing spiritual support and connections for those affected by HIV/AIDS.

**ILLUSIONS SOCIAL CLUB** GLCCE, Suite 45,

9912-106 St. •Every 2nd THU each month: Meeting.

**LAMBDA CHRISTIAN COMMUNITY CHURCH** Gameau United Church, 11148-84 Ave., 474-0753. •Every SUN (7pm): Worship services. Serving the gay, lesbian, bisexual and transgendered community.

**LIVING POSITIVE** 488-5768. [www.connect.ab.ca/~livespos/](http://www.connect.ab.ca/~livespos/) Edmonton Persons Living with HIV Society. Peer facilitated support groups, peer counselling. Daily drop-in.

**LUTHERANS CONCERNED** 426-0905. [www.lcnca.org](http://www.lcnca.org). All Chapters-A spiritual community which gathers monthly for sharing, friendship, individual support and a safe space for our own spiritual questions.

**METROPOLITAN COMMUNITY CHURCH OF EDMONTON** 429-2321. Weekly church services, non-denominational.

**PFLAG** GLCCE, Suite 45, 9912-106 St., 462-5958. •Every 3rd TUE (7-8pm): Meeting. Support/education for parents, families and friends of lesbians/gays/bisexuals/transgenders.

**POLICE LIAISON COMMITTEE** 421-2277, 1-877-882-2011 (ext. 2038). Edmonton Police Service and the Gay and Lesbian community.

**PRIME TIMERS** 426-7019. •Every 2nd SUN ea. month (3pm): Monthly meetings. Social group for gay/bisexual men over 40 and their friends.

**THE ROOST** 10345-104th St., 426-3150. Open Mon-Sat 4pm-3am; Sun 8pm-3am. A multi-level night club. Disco upstairs, western downstairs.

**SECRETS BAR AND GRILL** 10249 107 St., 990-1818. Lesbian and gay bar/restaurant.

**TRANSEXUAL/TRANSGENDER SUPPORT GROUP** GLCCE, Suite 45, 9912-106 St., 488-3234. •Every 4th TUE ea. month (7pm): Meeting. Information and mutual support for transgendered people in an open, friendly and safe environment. Open to transsexuals, transvestites, cross-dressers, drag queens/kings.

**YOUTH UNDERSTANDING YOUTH** Suite 45, 9912-106 St., 488-3234. Gay and Lesbian Community Centre. •Every SAT (8-10pm): A social and support group for youth under the age of 25.

## SPECIAL EVENTS

**ALBERTA FOUNDATION FOR DIABETES** 447-2643. SAT 4-SUN 5: Alberta Foundation for Diabetes Research 24-hour Relay.

**CANADA WORLD YOUTH (CWY)** Holyrood Community Centre, 9411 Holyrood Rd., 465-625. SAT 27 (2:30-4:30pm): Arts festival. (8pm): Music and dance featuring music by Red Shag Carpet. TIX Arts festival admission by donation, \$10 adv.

**EDMONTON BAHAI CENTRE** 9414-111 AVE., 423-4771. MON 29 (6-7pm) potluck supper;

Deadline for classified advertising is 12 noon the Tuesday before publication

## artist to artist

Two female singers/dancers required for Las Vegas style show. No nudity. Must be able to tour. Call Jan 478-7466.

n0425

Fringe Comedy: Looking for male and female 30+. Auditions May. Private auditions available. No weekend rehearsals. Call Judith 473-2781.

n0425

Director wanted for Fringe production. New work. Contact 434-5261.

n0425

**CALL FOR PRODUCTION STAFF:** Sherard Musical Theatre Association calling aspiring and experienced stage managers, designers, choreographers, painters, carpenters, costumers, stitchers to join us for 2003 Fringe production of *Trial by Jury*. This is an amateur company so there's no monetary compensation. Production costs covered by Sherard. Ph 467-8478.

n0418

Join the Northern Light Theatre Board of Directors. NLT is looking for some dedicated individuals to help guide this innovative theatre company. Please contact Al Rasko, General Manager, 471-1586 or e-mail: [nlt@telusplanet.net](mailto:nlt@telusplanet.net)

n0418

**FOR ACTORS AND SINGERS:** Sherard Musical Theatre Association calling for aspiring experienced singers and actors, to join us for Fringe production of *Trial by Jury*. Amateur only so no monetary compensation. Production costs covered by Sherard. Ph. 467-8478. e-mail: [sheardinfo@telusplanet.net](mailto:sheardinfo@telusplanet.net)

n0418

## artist to artist

This summer's Imagine program. Imagine, a youth training initiative of Fringe Theatre Adventures. Info ph. 448-9000. Deadline Apr. 30.

n0416

Emptyspace Theatre projects seeks dancers, jugglers, stiltwalkers and spectacle creators. Call Sarah 488-3126.

n0411

**Audition for April:** Looking for 3 male actors between 55-80 years for non-union independent feature video. Ph 464-6034 for audition times. Shooting June 1.

n0404

Gt Rf A+ P+ Ht If Ct Dt Et St If Gt Nt Et R (BDies)

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n0416

Northern Light Theatre is holding general auditions April 29 - May 2. For info call 471-1586.

n0416

## CLASSIFIEDS

Buy 6 get 3 free

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Deadline: Tuesdays noon

Ph/in person 9 am-5 pm

Monday-Friday

7pm devotional program, 7:30-9pm jazz): The 9th Day of Ridvan celebration: Jazz trio w/ Aaron Gervais (percussion), Thom Golub (bass), Calvin Wong (piano). Free.

**EDMONTON EARTH DAY FESTIVAL** Hawrelak Park. SUN 5 (noon-6pm): Laura Vinson Scona Brae, Dale Ladouceur, Peter and Mary, Incanto, John Spear, Sandy Kwong, Andy Donnelly, Gravel Road, Bob Jahrig, Cartoonigans, Michelle Boudreau, Earth Fair. Workshops, drum circle, Taoist Tai Chi demonstration. Food fair. Bring non-perishable food donation for the Food Bank. Free.

**KIDS AND US DIABETES CONFERENCE** Chateau Louis Hotel, 821-2907. SAT 20: Conference for children, families and caregivers living with diabetes. Information, support.

**MAY WEEK LABOUR ARTS FESTIVAL** 471-1940, [www.mayweek.ab.ca](http://www.mayweek.ab.ca). Fri, Apr. 26-Sun, May 5. •City Hall. SUN 28 (2pm): Day of Mourning. •Zeldler Hall, Citadel Theatre, 9828-101A Ave. MON 29 (7pm): *Live Nude Girls Untitled* TIX \$5/\$4 member/student/senior; \$7/\$6 non-member / student / senior. •Backroom Vodka Bar, 201, 10324-82 Ave. TUE 30 (7-9pm): Stroll of Poets: Work and Social Activism Poetry Readings. •Tipton Park, 108 St, 80 Ave. WED 1 (5pm assemblage): May Day Parade. •Gazebo Park, 83 Ave, 104 St. WED 1 (5-10pm): May Day Street Party. •Strathcona Legion, 10416-81 Ave. WED 1 (7-11pm): Labour Cabaret. TIX \$5/\$3 unwaged. •St. Ailie Milner Library, THU 2 (7pm): Film: *Heaven on Earth*, celebrating the 75th Anniversary of the CCF. Discussion will follow. Admission by donation. •Varsona Theatre, 10329-83 Ave. FRI 3 (87pm): Labour Night at the Improv. TIX \$5/\$3 unwaged. •CUPE Local 30 Hall, 10654-101 St. SAT 4 (8pm): *Beloved Community*, play by Jane Heather. •TELUS Field, 474-4747. SUN 5 (1:30pm): Trapper's Celebration of Labour baseball game. TIX \$4. •#71-1940. **ARTIST IN THE WORKPLACE** Apr. 29-May 3. •City Hall. *First Nations and the Union Movement*: Photo exhibit by Scott Marsden.

**SHAW CONFERENCE CENTRE** The Riverview Room, 9797 Jasper Ave., 420-1757. SAT 4 (7pm): Paint the Town Red: Presented by the Arts Habitat Association of Edmonton (Arshab). Music by George Hayden and his Swing Band. Live and silent auction. Fundraiser. Proceeds will support the beginning of a second downtown live/work space for 45 visual and performing artists. TIX \$60 ea. @ TIX on the Square.

**FAVA** 429-1671. SAT 27-SUN 28: Movement on Media Workshop: Offered by Calgary filmmakers Sandi Somers and Nicole Mion. Two-day master-class brings together film, video, dance and movement artists in an exploration of dance created with the camera in mind. \$120 for FAVA or ADA members, \$150 for non-members.

**MAHARAJA BANQUET HALL** 9257-34A Ave., 438-1966. SAT 27 (6pm): National Tribute to Robinson Kolpillai C.M. Reserve tickets.

**NEWMAN THEOLOGICAL COLLEGE** 15611 St. Albert Tr., 447-2993. Want to understand the fundamental questions of the universe? Learn about Plato, Aristotle and other early philosophers. Starts Apr. 30.

**RED DEER COLLEGE** 422-8162. Theatre Alberta Artstrek 2002: *West Side Story*. Residential Summer Theatre Program for Teens. July 7-21. Pre-register.

**SUSSEX GALLERIES** 290 Saddleback Rd., 988-2266. Adults and kids art classes, professional instruction, with small class sizes.

## WORKSHOPS

**ACTORS INTENSIVE WORKSHOP** 433-1124. Learn film auditioning techniques from a working actor whose movies have screened in Europe, North America, and Asia. Ongoing workshop weekday evenings. Free.

**ARTHROSIS SOCIETY** Mill Woods Assembly, 2225-66 St., 424-1740. The Arthrosis Self-Management Program (6-wk course). \$25 ea; \$45 couple members; \$35 non-member; \$55

## musicians

**SONGPOSIUM 2002:** The art, business and craft of songwriting.

SAT, May 4.

The West

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## education

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ambitious funky group emphasizing improvisational  
movements. Ph Brian 481-0533, e-m  
tooga@powersurf.com

na0411

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ambitious funky group emphasizing improvisational  
movements. Ph Brian 481-0533, e-m  
tooga@powersurf.com

na0411

Three pro players still looking for (Hi-range)  
singer (Sammy Hagar, Steven Tyler, Freddie  
Mercury). Call Jeff @ 469-5201 or Michael @  
449-5425. Serious seekers only.

na0404

Judgemental wants a singer! Must be self-motivated,  
reliable, creative, professionally minded  
with a strong voice with good range. Exp, necessary,  
guitar a plus. Infl: Metallica, Godsmack,  
Pantera. Ph Chuck 962-4543, Mark 484-7120.

na0404

Singer/songwriter looking to start cover/original  
heavy project. Just beginning. Infl: Tool, Perfect  
Circle, Staind. Call 472-1748 after 5:30.

na0404

Experienced and reliable drummer required for  
active 3-piece alt-rock/electronica outfit, under  
30 only please. Call Dex @ 455-9310.

na0328

Guitarist looking for others to start original metal  
project 982-6039.

na0328

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## education

## film classes

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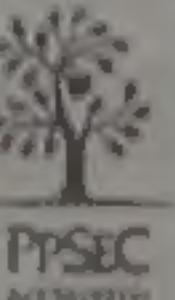
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## employment

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VW0425 (1wk)

ESL Explorers has positions for University gradu-  
ates who want to teach English in Korea. No  
T.E.S.L required. Airfare and accommodations pro-  
vided. Angela @ 403-609-4325.

na0117

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www.canadianglobal.net. The TESOL professionals.

RL0726 (ongoing)

## help wanted

**TEMPTATIONZ NIGHT CLUB NOW OPEN**  
Hiring for all positions esp. Temptationz  
dancers. 100 dancers to be selected.  
Contact 441-9944.

0418, 25, 0502, 0509 (4wk)

Professional body piercer and tattoo artist  
required for new studio opening in St. Albert.  
Must have experience and be neat and clean in  
appearance. References required,  
e-mail: flamond@telusplane.net or call  
Gwen 939-4038.

VW0425 (1wk)

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Up scale 5-bedroom, step out of your front door  
and enjoy the heart of Edmonton, 10340-121 St.  
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VW0404-0523 (8 wks)

## volunteers

Strong InterNet skills? Or looking to improve  
them? Edmonton Community Network needs  
you! Volunteers wanted to help members with  
InterNet inquiries. Please contact Candida at  
414-5659 or e-mail volcoord@ccn.ab.ca

na0425

**G8 ACTIVIST FOR DOCUMENTARY FILM PROJECT**  
Looking for informed activist attending summit in  
June. Only mature, serious individuals need apply.  
Msgs @ 423-2492 ext 9866

na0418

Teach an adult to read and share a legacy of literacy.  
Volunteer at P.A.L.S. Project Adult Literacy  
Society. Literacy tutor training coming up May 16,  
17, 18. For more info call 424-5514.

na0425

You can't tell a Pollock from a Renoir, but you love  
the arts anyway? We need you! The 17th Annual  
Works Visual Arts Festival is looking for enthusiastic  
volunteers to help in all areas. Ph Brent 426-  
2122, ext. 230 for info.

na0407

Odyssium has a wide variety of volunteer  
opportunities available. Must enjoy meeting the  
public. Contact Sally at Odyssium 452 9100.

na0328

**VOLUNTEERS NEEDED FOR EDMONTON'S  
ANNUAL RIVER VALLEY CLEAN-UP**  
Annual Clean-Up on Sunday, May 5. Meet at  
Victoria Park, 10am-2pm.

na0411

## volunteers

Imagine not being able to run your own errands  
like grocery shopping, banking or buying stamps.  
Volunteer drivers are needed for Home Care  
clients. Please call 423-8288 to lend a hand.

na0328

**Southwest Seniors Consultants** are looking for  
seniors to participate in a focus group to identify  
and address senior needs in SW Edmonton.  
Meet once a month. Ph Harold, 496-5921.

na0321

**Support The Salvation Army:** Volunteers and  
Fundraising are need for various campaigns and  
events. Please call today 412-2739

na0114

Can you spare one morning or afternoon a  
week? The Learning Centre Literacy Association  
is looking for people to help adults develop  
their literacy skills. Volunteer at the Centre and  
help others. Ph Phyllis 429-0675.

na0228

Volunteer graphic designer required for a new,  
youth oriented magazine. For more info pls. e-  
mail eva@youthone.com

na0101

Participants for research on emotional  
experiences of previously suicidal individuals  
with counselling experience. Also interested in  
journals. Contact Jody Sark (U of A) 451-2549,  
Supervisor Dr. Barbara Paulson 492-5298.  
Token of appreciation.

na0131

**THE SUPPORT NETWORK** Are you experiencing  
difficulty in your life? We all face crisis at  
one time or another - you are not alone. The  
Distress Line is open 24 hours a day (482-4357).

na0124

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by GRASDAL

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## volunteers

Have some extra time on your hands? Looking to volunteer but not sure where to start? Need to make those important connections and build new skills for a career change?

[www.thesupportnetwork.com](http://www.thesupportnetwork.com) "Looking to Volunteer?" page Call 482-INFO.

ns0413

Senior in downtown Rosedale Manor/Estates welcome volunteer assistance with recreation activities, a friendly chat or maybe a leisurely stroll. To bring a little sunshine into someone's life call 423-8288.

ns0413

Food Not Bombs Local anti-poverty group Ph 988-3699. [Foodnotbombs.iscool.net](http://Foodnotbombs.iscool.net)

ns0413

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RL 0905

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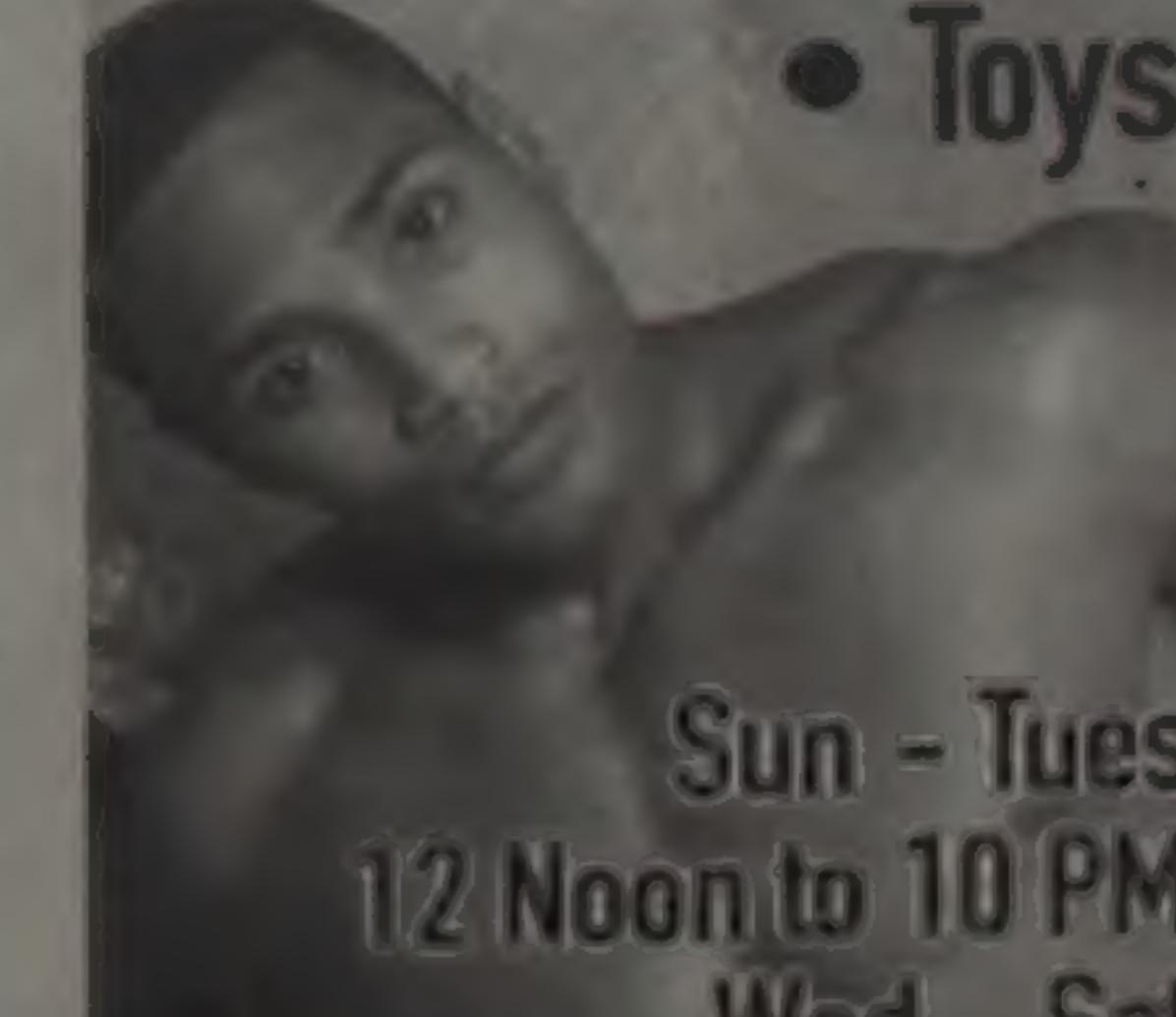
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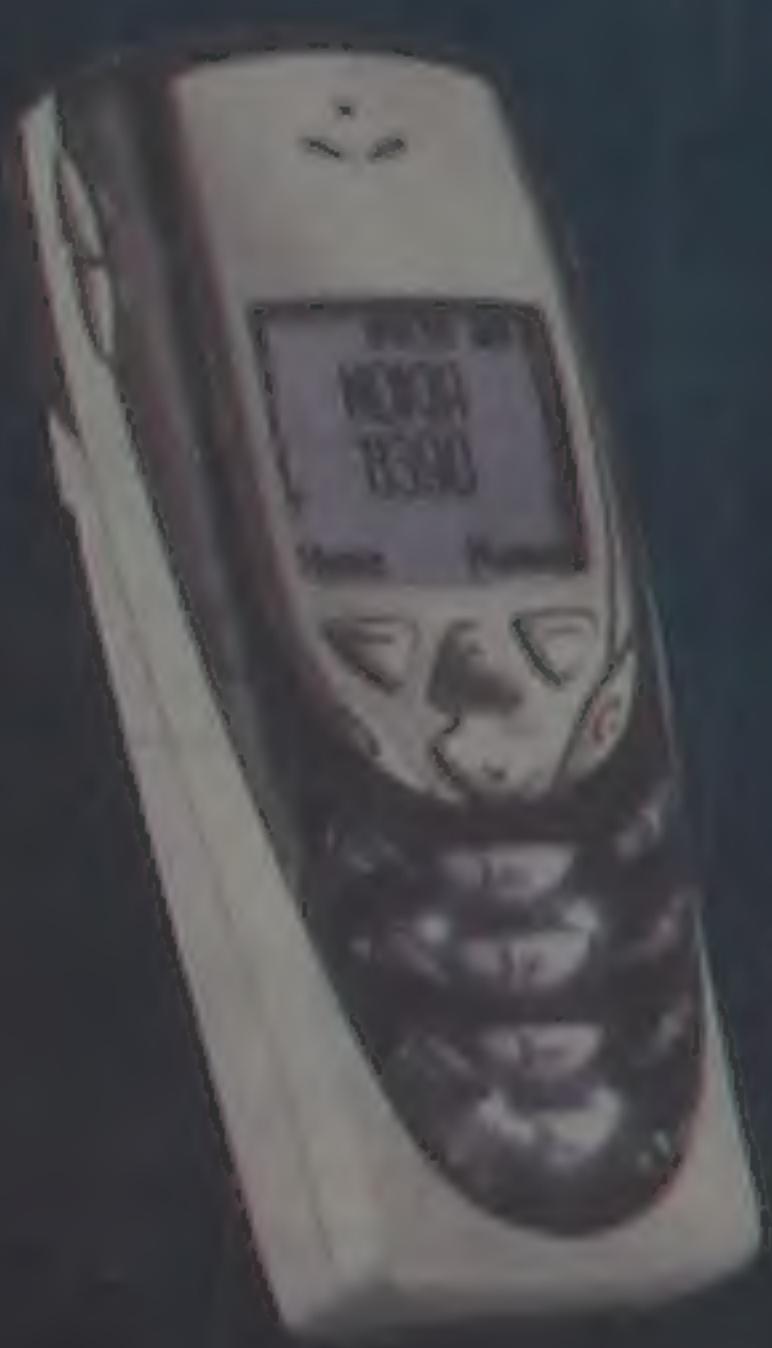
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